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RUTH ETTING

THE NATIONAL THEATRICA EKLY

LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

"THE MUSIC BOX REVUE"

"The Music Box Revue" was produced by C. B. Cochran at the Palace Theatre on Tuesday, May 15. In one respect it is similar to most other revues, and that is that it does not boast of any semblance of a plot. But that is where the similarity ends, for unlike a good many other revues this revue has a rightful claim to be classed as an elaborate production full of haunting melodies, a nice sprinkling of humor and some really wonderful mechanical devices. Those who appear in their original parts are: Solly Ward, Renie Riano, The Three Brox Sisters, Ivy Sawyer, Joseph Santley, Ethelind Terry, Albertina Vitack and Chester Hale, who is also responsible for the dances in the ballet for which great credit is due to him.

The chief comedy roles are in the hands of Fred Duprez in Willie Collier's part, (an American, who has already distinguished himself in London) and Solly Ward, who will certainly be the talk of London before very long. This gentleman hands out humor of the Hebraic variety without the least bit being offensive. His specialty, which consists of an excruciatingly funny monologue concluding with a song "They Call It Dancing," proved a real riot. Fred Duprez does not have much chance to do anything of his own but when he and Ward get together there is not a dull moment. Fred's various characters are really very cleverly portrayed. A young lady who has a very distinct humorous personality is Renie Riano. The house was at once taken with her original and very clever style, and she will no doubt prove a great favourite at this house. The dancing, of which there is an abundance is in such experienced hands as Ivy Sawyer and Joseph Santley.

"FLIRTING" WELL RECEIVED

LONDON, June 4.—"Flirting," the musical comedy, known in the United States under the title of "For Goodness Sake," opened here last week at the Shaftesbury Theatre and scored an immediate hit. The house was packed and all parts of the audience joined in the applause.

Featured in the cast are Fred and Adele Astaire, Americans, whose singing and dancing carried away first honors and stopped the production several times because of the demand for encores. Others of outstanding ability who helped the success of the piece materially were Marjorie Gordon, Jack Melford and H. R. Hignett, who played the part of the butler with great dignity, adding a touch of distinction to the clever farce.

STUART A VARIETY HIT

LONDON, June 4.—Leslie Stuart, the composer, whose songs are known the world over, is scoring a great hit in the variety houses. Stuart plays his compositions charmingly and is assisted by a singer of rare attainments, Harry Barratt. The act is pronounced one of the most artistic and popular in all vaudeville.

A well-known critic in describing the act wrote that it was "An oasis of sweet melody in a jazz-jangled world."

NOVELLO BACK FROM AMERICA

LONDON, June 4.—Ivor Novello, songwriter and composer, is back, after several months spent in the United States, where he was engaged in film work, playing one of the leading parts in the new Griffith picture, "The White Rose."

While here he will complete the score of a new musical comedy which he is writing.

DOLLYS IN PARIS REVUE

PARIS, June 4.—The Dolly Sisters are to head the cast of a new revue which is now being prepared for the Ambassadeur Theatre. The house is now playing variety and will continue that policy until the revue opens, which will be during the latter part of this month.

LOWERED R. R. CHARGES

LONDON, June 4.—As a result of the conference held by the Railway Clearing House, a reduction of rates for touring shows went into effect on Friday, June 1st. The demurrage charge on trucks not exceeding 21 feet in length, loaded with theatrical scenery, is lowered from 9s to 6s a day, and Sunday is considered a *dies non* in calculating the charges. Cloakroom charges have been lowered to the profession from 3d., paid by the ordinary passenger, to 2d. a day.

GUITRYS OPEN SEASON

LONDON, June 4.—The Guitrys will open their season at the New Oxford to-day, offering for their first programme, "Comment on Ecri L'Histoire." Sacha and Lucien Guitry, and Yvonne Printemps will appear in this. It is to be done in conjunction with "Un Sujet de Roman," with Lucien Guitry. For the following week, June 11th, they will offer "Le Veilleur de Nuit" in which Sacha will appear with his wife Printemps, and his father, Lucien.

CUT PRICES FOR "MUSIC BOX"

LONDON, June 4.—C. B. Cochran has reduced the prices of the gallery seats at the Palace Theatre, where the "Music Box Revue" opened recently. The reduction was made as a result of a petition sent to the producer and signed by a number of gallery patrons. The present price scale, however, is not expected to continue long as the cost of the production is such that reductions from the original amount cannot be made permanent.

"BRIGHTER LONDON" DOES WELL

LONDON, June 4.—"Brighter London" continues to make records which are attracting much attention even for this house. On the evening of April 28 the receipts were £689. Easter Monday's were £661. The piece is playing to capacity at every performance. During the six weeks of its run the public has paid in admissions the sum of £35,000, which means roughly that 130,000 people have paid to see the production.

"LILLIES OF THE FIELD" TO OPEN

LONDON, June 4.—"Lilies of the Field" will be presented by the firm of Reandean at the Ambassadors next week. The comedy by John Hastings Turner will have in its cast Meggie Albanesi, Edna Best, J. H. Roberts and Kate Phillips.

Following the opening of "Lilies of the Field," Reandean will begin production of "Melloney Hotspur," which is to be presented for a series of matinees at the St. Martin's.

THEATRE VALUES RE-ASSESSED

LONDON, June 4.—The Theatrical Managers' Association has issued a notice to all members calling their attention to the reassessment of theatrical values, under Schedule A. The notice lays stress upon the need for appeals against all unfair assessments, which, it is understood, are being heavily raised throughout the country.

DUSE SEASON BEGINNING

LONDON, June 4.—Eleanor Duse will open her season of matinees at the Oxford on Thursday, June 7th. The other dates for her performances are Thursdays, June 14th and 21st; Tuesdays, June 12, 19, and 26th. She will do "Revenant" on her first day, and a new play by Tommaso Scotti called "Cosi Sia" for her second.

M' 'ALVEREZ RETURNS

'Marguerite d'Alvarez
k, June 9th, having
r a tour of the
absent for nine-
time she ap-
Canada, Aus-
e South Sea

NEED SCHOOL FOR DRAMATISTS

LONDON, June 4.—A school for dramatists should be advocated by the press, in order to alleviate the trouble with the English theatre, is stated by Dennis Eadie. His opinion is that the trouble is due to a dearth of English authors who can write a play.

"How many plays," he asks, "are there by English authors, that deal with the condition of affairs which have been left to us since 1918, either tragic or comic?"

NEGROES OUT OF "RAINBOW"

LONDON, June 4.—The colored artists who were appearing in "The Rainbow," after arriving here with "Plantation Days," are now out of the former revue. Their place has been filled by Tubby Edlin, who scored a hit in "Carte Blanche." Edlin is doing burlesques on "R. U. R." and "Anna Christie" in the revue, with Daphne Pollard.

"LADY OF THE ROSE" CLOSES

LONDON, June 4.—"The Lady of the Rose" ended its run at Daly's Theatre on Saturday May 12th. The theatre was dark for a week but reopened on May 19th with a revival of "The Merry Widow." In the leading roles are Evelyn Laye, George Graves, and Carl Brisson.

TO RE-ORGANIZE CARL ROSA CO.

LONDON, June 4.—The Carl Rosa Opera Company, which has had several legal difficulties in the way of judgments recently, will be reorganized for next season. The plan of re-organization is to be announced shortly, the intention being to have a new company established by August.

ROYALTIES PAY FOR LONG TRIP

LONDON, June 4.—John Openshaw, the songwriter and composer whose song, "Love Sends a Little Gift of Roses," has earned a fortune in royalties from the United States sales, sailed last week for South Africa, where he plans to spend several months' vacation.

DOROTHY MINTO IN NEW PLAY

LONDON, June 4.—Miss Dorothy Minto, who has secured the Ambassadors Theatre for a short season, is presenting there "The Picadilly Puritan" with herself and Langhorne Burton in the leading parts. This play recently came in from a touring season.

"HASSAN" NOW REHEARSING

LONDON, June 4.—Messrs. Grossmith and Malone have placed in rehearsal a new play called "Hassan," which Basil Dean is producing for them. It will be presented at His Majesty's after "Oliver Cromwell" departs from that house.

TIEBER IS SOLE PROPRIETOR

VIENNA, Austria, June 4.—Ben Tieber, proprietor of the Apollo Theatre, denies the report that he has sold any part of his interest in that house and states, that he is still the sole proprietor of that house.

GRAHAM MOFFAT AT COLISEUM

LONDON, June 4.—Graham Moffat and his company of players have returned to the London Coliseum after an absence of ten years. They are offering "Till the Bells Ring," a new comedy sketch.

GARDEN BENEFIT FOR ORPHANAGE

LONDON, June 4.—A garden party for the benefit of the Actors' Orphanage, is to be held on June 26th. The affair will take place on the grounds of the Chelsea Hospital.

BILLY MERSON ILL

LONDON, June 4.—Billy Merson has been out of the cast of "Brighter London" temporarily, owing to illness. Eddie Jaye filled in for him.

CHORISTERS AS GUIDES

PARIS, June 4.—Beautiful girls, many of whom are recruited from the art colony and from the chorus bevies of the current Parisian revues, are serving as guides for the American tourists and thus materially adding to their incomes. Phillip Carruthers, an artist, had the idea that a lot of Americans coming over to "do" Paris would rather have the charm of the city explained to them by a pretty girl, dressed in the latest fashion, than by a bearded professional who uses a megaphone and smells of beer.

So he established a register of girls willing to be escorts. An American visiting him at the Cafe Rotunde, artists' cafe in the Latin Quarter, is shown a list of names, against which is a notation showing the girl's age, whether she is blonde or brunette, what color her eyes are, whether she can drive an automobile, and what her specialty is.

FORMER ACTRESS IN COMMONS

LONDON, June 4.—Mrs. Hilton Philipson, known to the English stage as Mabel Russell, was last week elected a member of the House of Commons, as a Conservative candidate from Berwick to succeed her husband who was recently unseated because his agent was guilty of breaches of the Corrupt Practices act of which Philipson had no knowledge.

Mrs. Philipson is the third woman to be elected to Parliament and the first actress, although the stage is already represented by Sir Alfred Butt. As Miss Russell, Mrs. Philipson first appeared as a chorus girl and finally rose to star parts. She appeared in "Half Past Eight," "Within the Law," and was starring in "London Pride" in 1918 when she married her husband.

EX-ACTRESS AS M.P. PEEVES PRESS

LONDON, June 4.—Commenting on the election to the House of Commons of Mrs. Hilton Philipson, who was formerly Miss Mabel Russell, a musical comedy actress, the Daily Mail has expressed the hope that "unlike Lady Astor and Mrs. Margaret Wintringham, Mrs. Philipson will not be too much inclined to introduce despotism of the nursery into our affairs."

The newspapers that most strongly champion the presence of women in Parliament regret that Mrs. Philipson, like the two other women, was chosen merely as a successor to her husband, instead of on her own merits.

"LAST WALTZ" CLOSES

LONDON, June 4.—"The Last Waltz" is to close at the Gaiety Theatre shortly and Miss Jose Collins will begin rehearsals next month in "Catherine," a new musical comedy by Robert Evett and Reginald Arkell, with music taken from the works of Tchaikovsky. This is scheduled to open in Birmingham on July 30 and after a tour, is due in London in October.

FLORENCE MILLS APPEARS

LONDON, June 4.—Florence Mills, who was brought over here by C. B. Cochran to appear in his revue "Dover to Dixie", will make her first appearance here at the Prince of Wales theatre tomorrow, June 5th. The colored star was specially requested by the Countess of Athlone to appear at this matinee which is to be for the benefit of the British Legion.

'WIDOW'S HUSBAND" OPENS

LONDON, June 4.—"The Widow's Husband," a comedy by Robert G. Anthony, opened at the Alexandria Theatre, Stoke Kensington, last week. The play, which is new, was recently tried out in the provinces.

"COUSIN FROM NOWHERE" CLOSES

LONDON, June 4.—"The Cousin From Nowhere" closed at the Princess theatre last week. Edward Laurillard produced the play.

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BDWY. THEATRE SEASON ENDING WITH RECORD FOR POOREST WEEK

Shows Suffered All the Week with Big Slump on Saturday Night, When All Predicted Crowded Houses—Even Hit Attractions Suffered and Season's End Is At Hand.

Broadway's theatre business was last week at a low ebb, with Saturday night's business the worst in the history of the Broadway theatres. Should the torrid weather keep up this week, more than two-thirds of the attractions now in the theatres along the Rialto will not face the barrier next Monday.

It was expected by the producers and theatre managers that with the beginning of the twenty-fifth anniversary celebration of Greater New York that there would be a heavy out-of-town attendance and that the theatres, which for the past three weeks have been waiting for this event would be able to recuperate from the financial standpoint and do a big business. Many houses which had been slated to close toward the middle of May kept open to reap the "golden" harvest. But there was none, with the result that every theatre in New York city, including the houses which have the acknowledged "hit" attractions, were heavily hit.

Monday night of last week business was considerably off for that evening. However, the managers said, "It is Monday night, but we will pick up tomorrow." Tuesday did not show any improvement, with some of the theatres housing legitimate attractions grossing between $200 and $300 and one musical attraction getting $410 gross on the night. Those theatres which had Wednesday matinees did not fare very well that day either, with some of them taking in just about enough money to cover the running expense of the theatre, without being able to provide for the cost of the operation of the show.

Wednesday night was figured as a hopeful one by the managers in advance. But when the audiences filed into the houses, the managers were surprised. After getting a glimpse of the Wednesday night business, many of them were ready to "throw up the sponge" then and there. Those managers had figured that Decoration Day night at least would be a worthwhile one for the theatre. But the good weather of the day had most of the Broadway theatregoers away, out of town or at the local beaches.

Still, some of the managers still contended the folks would be back in town and that by Thursday business would resume its normal gait. Here again they were disappointed, as in the majority of instances, instead of the gross forging ahead of the previous night it dropped behind.

The next day, Friday, things were even worse; it seemed as though the bottom had dropped out of business and that nothing could be done to stimulate it. The Joe Leblang cut-rate shop, which has always been a "first aid," did not seem to function according to reputation, with the demand at this place being just about equal to that at the box-offices.

Saturday matinee proved very unsatisfactory, having the Suburban handicap at Belmont Park, the ball game at the Yankee Stadium and the Kilbane-Criqui fight at the Polo Grounds against them, with fair and hot weather prevailing the theatres just could not get the customers in. The matinee at the Wintergarden was called off, by the announcement that Jolson was ill, and other theatres would have called off their matinees also, but the managers of the houses and attractions could not get in touch with the proper heads to sanction this proceeding.

Saturday night, however, was the worst night of all. Even though business had been bad all week, and the managers had not expected a normal Saturday night business, that evening surprised them all, as the gross receipts in most houses did not equal those of the lowest night of the week.

It seemed as no attraction manager could believe that business was as bad as it was at his house. They all thought there was just something wrong with their shows. So then began a visit from one house to another by some of the managers and, after they gazed at the attendance in some of the theatres they were satisfied that they were not the only ones that were being punished by the "cruel" theatregoer.

As a result of the bad seige they had last week, William A. Brady has eliminated the Wednesday matinee at the Playhouse where "Up She Goes" is playing. John Cort has discontinued both the Wednesday and Saturday matinees at the Daly Sixty-third Street Theatre, where "Go-Go" is the attraction.

Monday night of this week did not seem to be much better than last Saturday night, as the attendance in all of the Broadway theatres was very meagre, with the possible exception of about six houses which had about two-thirds capacity on their lower floors. The attractions in these houses in the past have been playing to standing room only for the past few months, and it was most surprising to the management of them that business is not continuing.

Should business continue as it started Monday night, most of the attractions, being protected by closing notices, posted several weeks ago, will be prepared to call it a season on Saturday and close.

"OLD HOMESTEAD" GOING OUT

"The Old Homestead," the late Denman Thompson's famous play is going out again next season under the direction of Augustus Pitou. Walker Ayers will play the "Joshua Whitcomb" role.

The picturization of the play some time ago does not seem to have hurt the dramatic value of the piece as a demand from one night stand managers for the play is said to be good.

NON-EQUITY CAST FOR CARROLL

"Vanities of 1923," the new Earl Carroll Revue which opens at his theatre late this month, will be a non-Equity cast show, declares Carroll, who is an independent manager, not a member of the Producing Managers Association; if the Actors Equity Association does not grant him the same considerations, the same contracts and other treatment accorded the members of the P. M. A.

"I am going to request Equity," he said, "to treat me the same as they do members of the P. M. A. I am not a member of the organization, am not in any trouble with actors or managers and don't propose to have any. If Equity decides to give me the right to the P. M. A. contract and the other considerations shown members of that organization all will be well. If not, it will also be all right, for my entire cast will be of non-Equity members and we will go along without the slightest difficulty. I have gone into the matter carefully. I can get every principal for my cast from vaudeville or other sources that have no connection with Equity, so there will be no trouble in that direction. As for my chorus, it is now rehearsing and consists of sixty members. A canvass of the entire list reveals the fact than fifty-seven are not associated with either the Actors Equity or the Equity Chorus department. Three are members, that's all, so that department of 'Vanities' will be no trouble.

"We don't expect the slightest argument in any direction, in fact, the present differences between actors and managements seem all wrong.

GUS HILL—STAR MAKER

Gus Hill claims that being employed by him has been a "stepping stone" on the way to success for some of the best known Broadway stars of today. He declares that some of the actors who stepped directly from his attractions and management to fame on Broadway are George Beban, Weber and Fields, Montgomery and Stone, Lottie Gilson, Bedini and Arthur, Emma Carus, McAvoy and May, Billy Ritchie, Sophie Tucker, Billy Arlington, Dave Marion, George Wilson, Denis Maley and Harry Watson. Mr. Hill said all of these people sowed their "wild oats" in his employ only for one season before treading Broadway.

"LONELY WIVES" TO TRY AGAIN

Al Woods simply will not pass up the farce "Lonely Wives," which in its farce form had at least three tryouts as a play and another one as a musical comedy under the name of "Diana Comes to Town."

Otto Harback is said to be the latest one to try a hand at re-writing the foreign farce.

LEFT TWO DAYS BEFORE CLOSING

Eddie Buzzell left the cast of "The Gingham Girl" upon the expiration of his contract with Schwab and Kussel last Thursday night, despite the fact that the show closed Saturday. Loren Raker, who was selected to succeed him appeared in the part on Friday and for the three remaining performances of the week was given two weeks' salary according to the Actor's Equity Association contract.

BIG INSURANCE FOR ROGERS

Will Rogers, who closed with the Ziegfeld "Follies" on Saturday night of last week and is now on the way to Los Angeles where he plans to remain for the next three years, took out a record-breaking insurance policy before he left.

Rogers' policy totals $300,000, is a short term endowment and called for the premium payment of $25,000 annually. He is a firm believer in insurance and his new policies in addition to accident and other policies taken out some time ago totals nearly half of a million dollars. One hundred and eighty-five thousand dollars alone is carried in the accident department and would pay him a fortune weekly if injured.

The policies were taken out through John J. Kemp, of 55 John street, who has handled the Rogers' insurance investments for several years.

Rogers has scored a great success in New York this year, both in the "Follies," the pictures, and as an after dinner speaker, a field in which he has met with much success. So big a hit has he scored this season that friends have plead with him to give up his plan to devote the next two or three years to pictures in California and remain in New York, but Rogers steadily refused and is now on his way to Los Angeles.

Rogers income this year from "The Follies" films, after dinner speeches etc. is estimated to be $5,000 weekly.

HOSPITAL FOR ACTORS

A hospital exclusively for members of the theatrical profession is to be built in New York, according to plans announced this week.

It will be of moderate size with about seventy-five beds and will be located somewhere near the theatrical district of the city. A number of physicians and professional men have announced their willingness to help in the plan.

Application to the State Board of Charities was made this week for a permit.

A committee of thirty-two representing the stage has been appointed, among them being: Norman Trevor, Taylor Holmes, Lennox Pawle, Cornelia and Lillian Mackinnon, Marion Davies, Glenn Hunter, Stanley Dail, Elsie Ferguson, Minnie Maddern Fiske, Helen Lowell, Bevery Sitgreaves, Lucille Watson, Mary Roberts Rinehart, Elizabeth Marbury, Margaret Wycherly, Margaret Lawrence and Elizabeth Hines.

Bernard Cohen, attorney, filed the application for the permit.

ANOTHER MYSTERY THRILLER

Despite the many reports to the effect that the demand for mystery plays is over, several are quietly breaking in at out of town points and being stored carefully away for fall production. The latest is "In the Next Room," a thriller by Eleanor Robson and Harriet Ford, produced recently in Atlantic City.

It is a real mystery with two murders in the first act and a continuous run of thrills which continues until the very finish. Broadway will see the piece early next season with a cast in which at the Atlantic City tryout were Wright Kramer, George Riddell, Morris Ankrum, Paul Leyssac and Cornelia Skinner.

COSTUMES Who will make your next ones? Those who have bought from us say— BROOKS-MAHIEU 1487 B'WAY. N. Y. 11,000 COSTUMES FOR RENTAL

HOSTILITIES MAY CEASE BETWEEN WARRING MUSICIANS' UNIONS

Justice Lazansky in Supreme Court Granting Injunction Restraining Governors of 802 from Suspending Men Who Pay Dues in M. M. P. U.—Suggests Organizations Patch Up Differences

What may serve as the medium bringing about the uniting and amalgamation of the two warring musicians union in Greater New York was the injunction Supreme Court Justice Lazansky issued preventing Edward Canavan, chairman, and the governing board of the American Federation of Musicians from suspending more than 2,000 members of Local 802, for failure to pay dues in that organization.

In his decision Justice Lazansky strongly urged that 802, which is the local recognized by the American Federation of Labor, suspend hostilities in its fight with Local 310, known as the Musical Mutual Protective Union, which has been organized since 1864 and has a large cash fund, a home for aged and indigent musicians and other valuable assets.

The injunction proceedings were brought by Benjamin Berkowitz in behalf of between 7,000 and 8,000 musicians who were technically ousted from 802 on the ground that they had failed to pay their dues, but the real cause he claimed was because they were members of the Musical Mutual Protective Union.

Officials of the American Federation and of 802 who were called as witnesses in the case told Justice Lazansky that the leaders of the M. M. P. U. had made vigorous efforts to break up 802 and that the latter organization, through the governing body was merely fighting back. Justice Lazansky in his opinion granting the injunction held that the members could not be suspended on the ground of belonging to some other union, even though it be prohibited by the by-laws, without formal charges or trials, which were not made or held.

In concluding his findings in the case, Justice Lazansky said: "This case presents an unfortunate situation. Well might one interested in the welfare of members of those organizations exclaim to the leaders of both organizations, 'A plague o' both the houses.' It would be sensible indeed if a truce were declared and the members permitted to play their parts in harmony."

Just what steps 802 will take in carrying out the wishes of Justice Lazansky could not be learned. All that Canavan would say in the matter was that he and his organization would obey the law and not run afoul of the courts. Further than that he would not state just what measures might be taken by his organization to bring about a peace pact with 310 and take steps for the amalgamation of the two organizations, which was attempted several months ago by A. Paul Vaccerelli, business agent of 310, through Nicholas M. Schenck, general manager of the Loew Circuit, with Joseph N. Weber, international president of the American Federation of Musicians, and fell through after three weeks of conferences and negotiations.

At the headquarters of 310 the opinion of Justice Lazansky was greeted with cheers. Hundreds of members who have been deprived of work through their suspension from 802 were gathered about the corridors of the M. M. P. U. building in East 86th street when word of the injunction was received. All of these members were of the same frame of mind as to what the consequences would be. They said that with the Court taking cognizance of the resources of 310 and viewing the suspension of the men from 802 as being illegal that undoubtedly Weber would take measures whereby he would order or authorize the governing officers of 802 to get together with the heads of 310 and devise some plan whereby one labor union would exist again, as it did prior to 1920 and that the M. M. P. U. would be recognized as a beneficial and social organization devoted to the interest of the union labor musicians.

BIG BILL FOR CENTURY

A gala operatic bill, scheduled for Sunday evening, June 10, at the Century Theatre, will be the second of three mammoth performances for the benefit of the Veterans' Mountain Camp. This show will consist of the five best-liked acts from the five most popular operas, with different sets of prima donnas, tenors and baritones from the Metropolitan and Chicago Opera Companies in each.

The program will include the Nile scene from "Aida," the Inn scene from "Carmen," the first act from "La Boheme," the first act from "La Tosca," the last act of "Rigoletto," and the prison scene from "Il Trovatore."

Among those who will appear are Marie Rappold, Anna Fitzui, Frances Peralta, Nina Morgana, sopranos; Ina Bourskaya, mezzo; Giacomo Lauri-Volpi, Manuel Salazar, Nicola Zerola, Harmond Tokatyan, tenors, Vincente Ballester, Mario Valle, baritones and others.

BROADHURST NOT LEASED

The Broadhurst Theatre, as previously reported, has not been leased to Arthur Hopkins for next season, but will remain under the management of George Broadhurst. Broadhurst will open the season with the presentation of a new play early in August.

PAUL WHITEMAN FOR "FOLLIES"

Paul Whiteman and his orchestra, now in London, will sail for America on August 7th. Whiteman and his band will be a feature in the new Ziegfeld "Follies" opening at the New Amsterdam theatre on September 3rd.

JESSIE LEDERER SUES

Jessie Lederer, wife of Geo. W. Lederer, producer, started an action last week in the Municipal Court, against the Goldwyn Corporation for $800, through her attorneys, Tobias & Keppler.

According to the attorneys, George W. Lederer was engaged to procure the motion picture rights of the play "The Great Metropolis," owned by Klaw & Erlanger, and was to be paid a commission of 20 per cent. of the price involved. On Jan. 23, 1923 the rights to the play were bought for $4,000, but the commission was never paid to Lederer who subsequently assigned his claim to his wife Jessie Lederer.

"BREAKING POINT" REHEARSING

Wagenhals and Kemper placed in rehearsal last Monday, Mary Roberts Rinehart's new play "The Breaking Point," which will have a two-week tryout beginning June 25 at Poli's Theatre, Washington, and concluding at the Apollo Theatre, Atlantic City, the week of July 2. Those who will appear in the cast are, Mackay Morris, Regina Wallace, Jane Houston, Frederic Burton, Zeffie Tillbury, and Stephan Maley.

Should the play impress on the tryout it will be brought into New York late in September.

"WHEEL OF LIFE" FOR THE KLAW

Marc Klaw is having "The Wheel of Life," Bernard Fagen's play in which Elsie Ferguson was starred on the road this season, rewritten and will present it with Miss Ferguson in the leading role at the Klaw Theatre late in August.

AMATEUR CHORUSES IN STOCK

Stock companies of Greater New York and other cities are capitalizing on the amateur chorus idea for stock revivals of popular musical shows. The feature is inexpensive and grabs a great deal of publicity to say nothing of the local interest the selection of the girls excite. In most towns the houses have a tie up with a local paper, the latter conducting a beauty contest and from several hundred applicants they select twenty-four of the prettiest and most popular girls for places in the merry-merry.

Loew's Alhambra Players at the Alhambra Theatre, Brooklyn, tried this stunt for the third time last week in reviving the former Princess musical show, "Oh, Lady, Lady."

The winners of the popularity contests are recompensed at the rate of $15 to $25 a week, with no additional charges for rehearsals. Consequently the feature costs little more than three hundred dollars and had proven invaluable as a "draw." Also it has made musical productions popular with stock producers. Heretofore they have hesitated from producing musical shows because of the hardship of assembling and drilling a chorus. Under the former arrangement it was necessary to pay girls for the rehearsal period, which in itself was an expensive proposition, but even then girls did not care to tie up with a show for two weeks. Later stock managers operating a chain of companies used the chorus for three or four weeks, the same chorus travelling from town to town. But even this did not work out as well as expected for girls would continually drop out when something like a longer engagement loomed up. The amateur idea has seemed to solve these problems. Hence musical comedy authors have reason to rejoice because of this additional revenue in royalties.

NEW EQUITY RULING

The council of the Actors' Equity at a meeting last week ruled that all managers are permitted to lay off the week before Christmas and Holy Week for the season of 1923-24 only. All managers, however, who may take advantage of this ruling are obligated to guarantee two weeks consecutive employment after the lay-off or will have to reimburse the players for the "lay-off" period.

FRIARS ELECT OFFICERS

The annual election of the Friar's Club was held in the Monastery last Friday afternoon, and resulted in a victory for the "regular" ticket over the 2 "opposition" tickets. The officers of the Friars for the coming year will consist of the following: Abbot, George M. Cohan; Dean, Willie Collier; Secretary, J. Frank Stephens; Treasurer, J. P. Muller.

EMILE BOREO
Late Star of the Balieff's
"Chauve-Souris" Touring Orpheum Circuit

ONE NEW SHOW FOR CHICAGO

CHICAGO, June 2.—Only one opening is promised for the loop theatres next week. "The Dancing Girl" comes to relight the Colonial for a possible Summer run. The Colonial has been dark for two weeks since the departure of "Sally." Across the street at the Apollo the Howard Brothers in "The Passing Show" are trying to hold up their end and have made cuts so that the show can remain through the Summer months. Receipts this week at this house has been a little off, although we have had cool weather up until Friday, which was the first real warm day of the year.

Roscoe "Fatty" Arbuckle will make his first public appearance Monday night at the Marigold Gardens when Ernie Young will present the comedian together with a new revue. Arbuckle will remain here only four weeks when he will return to California to complete his present contract which calls for the direction of ten pictures. Six of these have been completed, but none have been released to date.

One more theatre is scheduled to close its doors for the season at the end of next week. The Central where "Up the Ladder" is playing will be added to the houses already dark. With the warm weather in full swing it is expected others will follow suit.

"Light Wines and Beer" at the Selwyn and Donald Brian in "Rolling Home" at the Harris are attractions that should remain here a number of weeks. "Chains," the new play at the Playhouse has registered big and will, no doubt, be with us for a while. Other productions remaining are: "Steve" with Eugene O'Brien. O'Brien is a big drawing card and this is the only play in town that is doing well enough at the matinees that the management is seriously thinking of adding another matinee to the regular schedule of two-a-week.

"Hitchy Koo" with Raymond Hitchcock is doing much better and is likely to stay with us for an eight weeks' run, at least. "Blossom Time" is holding on at the Great Northern. "Two Fellows and a Girl" at Cohans Grand is doing well. William Courtenay in his new play "The Voice" remains at the Cort. This play received very bad press criticisms which may be the means of driving it away sooner than anticipated.

OPERA WAVE SWEEPS BALTIMORE

BALTIMORE, June 3.—With the official wind-up of the regular legitimate theatrical season here, grand opera and light opera seems to be enjoying a popular vogue. With nothing stronger than vaudeville and films with which to compete, there is every reason that the summer music season will be successful.

The De Feo Opera Company will take possession of the Arena tomorrow night, offering "La Tosca" as their opening bill. This will be the opera company's third season here and if the tremendous advance sales can be taken as a criterion, its most successful one. Edith De Lys, who achieved such a notable success here last year in the title role, will again head the cast and will be supported by Alfredo Gandolfi and an adequate cast of singers.

The lighter musical works, including revivals of the Gilbert and Sullivan pieces, are holding forth at the Century, with "The Pirates of Penzance" this week. Here the operas are given tabloid form and offered in conjunction with the regular program of the screen plays.

"PASSING SHOW" OPENING

"The Passing Show of 1923" which will open at the Shubert theatre, Philadelphia, for two weeks on June 18th and then come to the Wintergarden, New York, for a summer run beginning July 2nd., will have the following cast: Walter Woolfe, Joan Hay, George Hassel, George Jessel, Helen Shipman, James Watts, Roy Cummings, Josephine Drake, Barnett Parker, Bob Nelson, Olive Ann Alcorn, Nat. Nazarro, Jr., Flannigan and Morrison, Louise Dosé, Hal Van Rensellear, Libby and Sparrow, Vera Ross, William Pringle, Jack Rice, Jean Steele, Frank Bernard, Andre Joachim, James Hamilton, Trado Brothers, Tom Nip, Dorothy Bruce, Perle Germonde, Bob Gilbert and Helen Herendeen.

"SHOE-STRING" PRODUCERS HIT BY PLAY BROKERS' NEW CONTRACT

Adoption of Standard Contract Calling for Seventy-five Consecutive Performances—Gives Picture Rights Gamblers a Staggering Blow—Contract Now in Effect

Independent producers operating with "short bankrolls" were dealt a severe blow last week by the adoption of a new form contract by play brokers' and authors' representatives which demands that a play must be given seventy-five consecutive performances yearly or else the producer relinquishes all interest in the piece.

The brokers were compelled to adopt this means of procedure in order to discourage "shoe string" producers, who have entered show business with great profusion, taking the gamble on a "short bankroll" and hoping to recoup on the money realized through the sale of the motion picture rights.

Under the new form contract the "short bankroll" manager will hesitate before attempting to swing a production on a shoestring. For unless he gives seventy-five consecutive performances of the play he is contracturally ushered out of his share of the film rights, which is usually half of the purchase price.

This sort of manager or promoter generally gets enough money together to pay the author's advance royalty on the script. He sets the production date to from three to six months ahead, which gives him ample time to peddle the script among prospective angels or others who would gamble on show business. He usually approaches them to purchase a half interest in the piece for from $5,000 to $10,000, and when they are beginning to walk out on his regular sales talk, he uses the film angle as his ace in the hole and usually swings the deal.

With the money forthcoming he has been able to outfit his show and possibly guarantee two weeks' rental for a metropolitan theatre, which is possible with short cast plays in which the action takes place in a single set. Under the former contract this two weeks' showing would give him the privilege of disposing of the film rights and getting half of the purchase price, even if the show did not run any further.

The sum usually realized from the sale of the screen rights generally ranges from $15,000 upward, according to the length of run of the piece. All this proved a great selling argument and in many instances proved bullet proof assurance to the investor that he could not lose in such a proposition.

When the production got into actual operation the producer placed himself on the payroll for a fat salary and even though the piece were but a lukewarm success could count upon pocketing at least from $5,000 to $7,500 for his bit from the motion picture sales price.

But now that the new clause calling for seventy-five consecutive performances "in a first class theatre, in a first class city and with a first class cast" has altered matters to such an extent it threatens to obliterate the "short capital" man from the business. Seventy-five performances is entirely too expensive to attract this type of manager to a mediocre play, which he otherwise could feign enthusiasm and pocket a profit no matter how bad a "flivver" it was. At any rate he had nothing to lose and lots to gain.

The abuse of this type of manager became so prevalent in the business that the brokers decided to tighten the reins and deal only with reputable managers of sound financial responsibility. Many of them have pointed out that more time was wasted upon this type of manager than dealing with the better class of producers. According to them, if they had a play in which they could interest the larger producer, it was either accepted or declined immediately, where the "short roll" guy would stall them from week to week while rustling the necessary "sugar" with which to finance the production.

The play brokers are in business to sell plays and consequently must be patient with a prospective buyer. But from all accounts the "gyp" manager finally taxed their patience and wasted too much of their time. Finally they all got together upon a plan that would legally permit them to discriminate against this type of manager and eventually found it by placing the teeth of the above mentioned clause in their standard author's contracts, which will evidently prove too sharp for the fly by night manager.

EIGHT BROADWAY SHOWS CLOSE

Eight productions bade farewell to Broadway theatres last Saturday night. They were: "Blossom Time" at the 44th St. theatre; "The Moscow Art Players" at the Jolson theatre; "Sally, Irene and Mary" at the Century theatre; "For Value Received" at the Apollo theatre; "The Clinging Vine" at the Knickerbocker theatre; "The Mountebank" at the Lyceum theatre; "The Gingham Girl at the Central theatre and "The Old Soak" at the Plymouth theatre. It is expected that all of these attractions will go on tour early in September.

This Saturday night Al Jolson will leave the Wintergarden with his "Bombo" company; "Whispering Wires" will vacate the Broadhurst; Jane Cowl will conclude her engagement in "Romeo and Juliet" at the Henry Miller theatre and probably "The Wasp" will conclude its engagement at the Selwyn theatre.

NEW A. E. A. RULE FOR STOCK

A new clause has been inserted into the Equity contract which covers Stock, Rep and Tent shows, providing for the advance payment of return fare in cash to all persons signing contracts. Equity maintains that unless managers live up to this new arrangement they will not feel that he has lived up to contractural obligations. They further maintain that it is no concern to the manager as to what the actor does with the fare he is entitled to under the contract or where he goes.

"JACK AND JILL" TO REMAIN

With the members of the cast of "Jack and Jill" having elected to take an average reduction of twenty-five per cent in salary, the attraction, which was to have closed at the Globe Theatre last Saturday night, will remain there until June 16th, when it will make way for George White's "Scandals." It is likely that J. Murray Anderson may find another theatre to prolong the run of the play after it leaves the Globe. The chorus girls of the company all had their salaries reduced $5 with the principals including Lew Fields taking the larger cut.

At the time the request was made for the reduction and the chorus girls were approached first, Lew Fields stepped from the ranks of the company and said: "It is always the poor chorus girl that is asked first to take a cut from her small salary. Now as a principal I wish to say that it is our business to first accept the concessions asked by the manager and if possible to see that the girls will not be subjected to having their wages reduced, as they need every cent they get."

All of the members of the company with the exception of two willingly accepted a liberal cut in salary so as to keep the attraction going, and late last week these two principals notified the management that they would also accept a cut in their salary.

It is expected that with a new salary scale in vogue the attraction will be able to cover salaries and as well be able to return about $7,000 which was loaned the show by the Globe Theatre.

ROYCE GETS "LOLA IN LOVE"

Edward Royce has taken over the producing rights to "Lola in Love" and will restage it and give it a summer showing at a Broadway theatre.

"Lola" was originally produced as a "straight" comedy by F. C. Coppicus several months ago. It was tried out on tour and brought in for revision. In making over the script it was finally decided to convert the piece into a musical show. The cast was augmented by a chorus and songs and dances were interpolated. Before the revised edition was ready for showing, Coppicus withdrew as its producer and it passed on to A. P. Waxmann.

Waxmann, in an effort to interest capital in the production, had been given the sanction of the Actors' Equity to give an invitation performance of the play, which had practically an entire new cast headed by Fay Marbe and Hal Ford. Equity granted this permission on the agreement that if capital should be interested through this performance, all participants were to be retained in the production.

The showing was held and financial backing was forthcoming, but Waxmann wanted to replace Ford and Marbe. This Equity would not permit in face of the agreement he had made with them and the production has been deadlocked ever since. Now that it has passed on to Royce, the Equity ban will be lifted.

In addition to reassembling "Lola" for Broadway, Royce is also planning to send "Cinders" on tour next season.

BIG WEEK IN WASHINGTON

WASHINGTON, June 4.—The Shriners National Convention, now in session here and which continues until June 10, has blown a harvest for the threatres and other places of amusement. The convention is responsible for a 400,000 visiting population and theatres are making every effort to keep them amused.

A stock presentation of "Captain Applejack" is being given by the Marshall Players at the Shubert-Belasco, while the President Players at the President's Theatre are offering a revival of "Abie's Irish Rose." Both shows are getting a great play of the business. Loew's Columbia is also cleaning up with the film, "The Four Horsemen of the Apocalypse."

Rhoda Rayol's Circus opened here on Decoration Day and has been packing them in. The circus came expressly for the Shriners convention and will remain here until it is over. Aside from the circus feature the outfit is carrying a wild west show and Indian exposition.

WHITE'S "SCANDALS" OPENS

George White's "Scandals" company left New York last Saturday on a special train with five baggage cars of scenery and 125 people. On Sunday two more baggage cars were sent to Atlantic City, where the show opened last Monday night. Efforts were made to hang all of the scenery prior to curtain time Monday, but this was impossible, so the show was given minus several scenes. However, on Tuesday the scenery was all hung and used for the evening performance. The company had their dress rehearsal at the Apollo Theatre, beginning midnight on Sunday, after the Eddie Cantor show had left, and it lasted until two o'clock that afternoon. Another rehearsal took place at seven o'clock Monday morning and ran until three that afternoon. With changes and cuts that were made after the opening performances, the company will be compelled to spend the entire week rehearsing for from six to eight hours a day before the night show.

ONE "BLOSSOM TIME" OUT

The "Blossom Time" company playing at the 44th Street theatre closed its engagement there last Saturday night and left its sister attraction at the Shubert theatre to continue its run alone at the theatre across the street.

The placing of the two "Blossom Time" companies for a two-week period at theatres opposite each other served as a medium to get the Shubert an avalanche of publicity on the attraction which is to be sent to England next season. The show at the Shubert theatre will probably continue until the end of June.

JOLSON AND ZIEGFELD MAY SIGN

Indications that Al Jolson upon the completion of his contract with the Shuberts, may align himself with the Ziegfeld interests is supported by a conference that Jolson had with Florenz Ziegfeld at the latter's office last Monday. Jolson will conclude his contract under the Shubert management next season and, according to reports, he has been negotiating with Ziegfeld for the past six months regarding coming under the latter's wing when he is freed from the Shubert contract.

Jolson spent most of the noon hour Monday conferring with Ziegfeld in the latter's private office in the New Amsterdam Theatre Building. When he departed from the office his face bore an expressive grin of contentment, but he was disinclined to discuss the purpose of his visit. Neither would Ziegfeld comment on it.

According to reports, the only type of contract that Jolson would accept from Ziegfeld or any other manager would be one where he is guaranteed a stipulated minimum wage, based on a percentage of the gross receipts of the attraction in which he appears and an interest in the profits of the show.

It is said that Ziegfeld would not be in a position to make any such offers for his "Follies," as A. L. Erlanger and Marc Klaw are partners in this venture, and would not consent to any such arrangement. Therefore, it is likely that Ziegfeld will submit a proposition to Jolson to head his own show, independent of "The Follies," and probably give him a fifty per cent interest in the project.

Though Jolson's contract with the Shuberts has almost another year to run, it is said that he is endeavoring to obtain offers from other sources with which he will be able to impress the Shuberts as to the great demand for his services outside of their fold.

From indications, though, it is more than likely that within a short time Jolson will sign an agreement whereby he will come under the Ziegfeld management for the 1924 season.

Reports have been current for the past six months that when Jolson's contract with the Shubert enterprises expires that he would enter the concert field. However, close friends and advisors have told him that he would be much better off heading a show than trying a new field of endeavor, the results of which would be uncertain.

This week Jolson will hold a conference with D. W. Griffith regarding appearing in motion pictures under the latter's management. Jolson is entirely satisfied with the financial arrangements of the contract that Griffith has offered him, but desires to have the question of the type of stories to be used settled before he signs any contract. It is said he also wants the right to decide whether or not the first picture should be released after it has been completed. His claim being that this is a new field of work for him and that he does not want to injure his prestige by the appearance of a picture with him as the central character, unless he deems it suitable to release.

ACTOR GETS QUICK DISCHARGE

BOSTON, June 4.—Ernest Scanlon of the act of Scanlon, Denno Brothers & Scanlon, was arrested here on Tuesday of last week after having been pursued by his wife, Florence Press from Los Angeles to Massachusetts on a claim involving ten thousand ($10,000) dollars.

Mr. Scanlon's attorney, Edward M. Dangel,, immediately secured a special hearing before Judge John G. Brackett who heard the evidence in the case and immediately discharged Mr. Scanlon from custody.

A bill of complaint in the case is pending and this is returnable in court on July 2nd, 1923.

"SHUFFLE ALONG" COMING BACK

The original company of "Shuffle Along," the colored show which has been on tour for the past season and which is playing Tellers-Shubert theatre in Brooklyn this week, is scheduled to come into New York again for a summer run. The company will open in a Broadway house during the latter part of this month.

RINGLING'S WIN BIG TAX CASE "GOOD WILL" ASSESSMENT OUT

Estate of Ringlings Saves Payment of Big Inheritance Tax—John M. Kelly, Attorney, Files Big Brief in which He States That Circus "Good Will" Amounts to Nothing

The estate of Alfred T. and Henry Ringling, of circus fame, will be relieved of paying an inheritance tax of approximately $250,000 by the decision rendered last week by the Board of Appeals and Review of the Inheritance Division of the Treasury Department which decided to eliminate entirely any consideration of the "good will" in levying the inheritance taxes on the above mentioned estate. The decision establishes a precedent for similar litigation that might arise in the future in show business and is the culmination of an extended legal battle led by John M. Kelly, attorney for the Ringling Brothers, who filed a brief so complete that six months was required to prepare it, and which amounts to a whole circus history.

"Good Will," its correct definition as applied to the transfer of property was the chief bone of contention, and attorney Kelly made the plea "that the qualities which a showman of value imparts to an enterprise, whether a theatre or circus, are intensely personal, become part of his individuality and die with him. Good will is extremely valuable to the man who possesses it; I don't deny that. But unless the transferee or buyer of that good will is equivalent of the original possessor, it isn't worth a dollar. Good will no matter how valuable it may be, is something that cannot be transferred intact, and the Government tax is simply on the transfer of the property."

The Kelly brief will go down in circus and show business history as the most complete record of the great amusement ever compiled and issued.

It is work of which Mr. Kelly may well be pround, not only that it doubtless was responsible for the winning of the appeal to be relieved of the big inheritance tax but that it furnishes an interesting and accurate history of the great American amusement industry. In the brief which Mr. Kelly has copyrighted and which will doubtless be put out in booklet form he maintains that the good will of the circus amounts to little or nothing, because the fortunes of the circus depends upon the genius and foresight of the men who manage it. It is a hazardous business, he says. "The circus passes completely out of existence," as far as place or locality is concerned when it moves off the lot. Good will could not attach to the tangible property of the circus. It is merely an incident of the movement of the circus. Good will can not attach to a performance because a circus program not only must vary but must undergo complete change in direct contrast to the establishment of the good will that attaches to business dealing in commodities and articles of trade.

"It is special and unique. It is unlike any other enterprise. There is no other line of business that offers a true comparison.

It is common knowledge that a railroad strike, embargo, quarantine, crop failure, and other contingencies that threaten the very life of the circus may affect but slightly the theatre, amusement park or baseball that have a fixed location and are able to conduct advance sales and issue rain checks.

"We cite in this connection the railroad strike of 1922 which virtually put several circuses out of business. To like effect restricted transportation during the war, labor troubles during the war and the recent quarantine during the spread of foot and mouth disease. The circus can issue no rain checks nor hold advance sales. If the day is lost all is lost that pertains to the given stand.

"A tieup for a week has often resulted in putting a show out of business.

Every circus that goes out makes its appeal for patronage on the claim of having something new—and consequently untried. At best it is an experiment—so much so that the history of circuses discloses an overwhelming majority of failures.

"The principles of merchandising and trade developments upon which good will is built are completely reversed in the circus business. What is commonly accepted as good will in the circus name of Ringlings is more correctly interpreted as confidence of the public in their professional ability and skill to present exceptional, clean, dependable entertainment.

"The Ringling circus embodies the genius and personality of the Ringlings. It is their finesse in amusement creations and features; their judgment in selecting a program of entertainment; their sense of economy in building and their wisdom in routing the show that impart value to the institution.

"The alterations Ringlings make in a program of entertainment; what they reject; the snap and action they develop in the acts presented; the harmony and "balance" among acts which make up a Ringling program. Freedom from all objectionable features that so often disintegrate out door amusements; their personality in preserving the morale of the organization; the inspiration in their leadership—all these intensely personal qualities constitute Ringling individuality and give value to the enterprises. These qualities are not capable of transfer by sale, gift, or inheritance."

Mr. Kelley argued that the good-will amounted to little or nothing, because the fortunes of the circus depended upon the genius and foresight of the men who managed it. He called the circus a hazardous business.

"The grinding process of carrying a circus about the country, of building a tented city every day, of tearing it down and transporting it at night, of being prepared to handle vast crowds in unfamiliar places 'twice daily, rain or shine,' decisively and unmistakably determine for every circus owner just how big he can build his show and operate it."

Telling of the growth of the Ringling circus from a small menagerie, Mr. Kelly said that for twenty-five years the brothers barely cleared expenses, but they kept on. Seeking to show the quality of personal genius that makes a circus a success, Mr. Kelly reviewed the history of scores of other circuses. The Gollmar Brothers, cousins of the Ringlings, started a show in 1891, he said, but were never able to build or operate more than a one-train circus. They avoided a failure by retiring after twenty-six years of hard work, he asserted.

The Adam Forepaugh show was never a profitable investment from the time its founder died in 1890 until the Ringlings took it over it 1905, he said. The circus started by Willie Sells in 1900 and operated later under various names was an example that good-will cannot be passed along as a great asset, said Mr. Kelly.

"Fortunes have been lost in building circuses," he concluded. "Fortunes have been lost in fruitless attempts to keep them going. Name, good-will, reputation, have counted for little in the transfer of circuses. In 100 years it has never figured as an item of any consequence. In a losing game the circus has struggled hard for self-preservation. Name and good-will have been mere incidents."

BELASCO GOING TO COAST

David Belasco will leave Friday for a three-month stay at Los Angeles, Cal., where he will supervise the filming of "Tiger Rose" with Lenore Ulric.

Melville and **Stetson Juniors** have just returned from an Australian tour which consumed nine months. In their anxiety to return to America they cancelled thirty-six weeks.

DRAMATISTS MEET MANAGERS

Having met Equity officials and submitted a proposal to serve as a basis on which to reopen negotiations of mediation between the Actors' Equity League and the Producing Managers' Association, with a view of bringing about some settlement of the differences between the two organizations which led to the breaking off of the conferences to form a new basic agreement between the two bodies, at a meeting held last Thursday a committee appointed by the Dramatists' Guild of the Authors' League will confer with a body of the Managers' at a meeting this afternoon (Wednesday).

None of the dramatists or Equity representatives who were present at the meeting would discuss what the proposal is. However, it is understood that Equity is willing to negotiate with the managers again along the lines of this proposal. Should the managers look upon the proposition in the same light that the actors' organization are reported to have, it is likely that the difficulties which are expected between the two organizations at the expiration of their five-year agreement in 1924 will be avoided.

It is said that, should the managers refuse to listen to the proposition of the dramatists, the latter will probably join the ranks of union labor to protect their interests. The dramatists claim that they will be forced to take this stand and "unionize" their plays, so as to protect their own interests, which might be menaced by the Equity shop.

One of the committee of dramatists who attended the meeting with the Equity representatives stated this his committee stated in very plain terms where his organization stood in the matter. He said they informed the actors' representatives that they must have some guarantees from both the Equity and P. M. A.

From Equity they will request that the latter guarantee that under no circumstances will the organization attempt to say that a certain actor must be engaged for a certain role or that any actor that the dramatists select must not be engaged for a certain role. They also desire the Equity t oguarantee that it will not attempt to dictate, by forbidding actors to accept engagements, what kind of plays the dramatists shall write, whether or not they may be antagonistic to Equity's policies. They will demand absolute freedom in the choice of the subjects and the writing and casting of all plays, says this man.

MACK STARK and RUBY COWAN

Mack Stark and Ruby Cowan formed a partnership about three years ago, called the Stark and Cowan, Inc.

In that short space of time they have put across not a few of the country's biggest song hits namely, "Everybody's Buddy," "What-cha Gonna Do When There Ain't No Jazz," "Scandinavia," "Oogie, Oogie, Wa Wa," and "Blue." Mack Stark, the financial head of the house, has been identified with the music business for the past fifteen years, having been connected in an official capacity with several other publishers. Ruby Cowan handles the professional end of the business and a "better acquainted" man among the theatrical profession would be hard to find. He is also a composer of note.

This year Stark and Cowan, Inc., are starting off like a whirlwind, with "Rose of The Rio Grande," "Wanita" and "In a Tent."

AMUSEMENT STOCKS TRADING DULL

Owing to the intervention of Decoration Day, but more to the fact that the group which had gone short on Famous and the other stocks had succeeded in covering and were laying low the past week in the amusement stocks was marked with indifference, trading being at low ebb with every indication that the market in these stocks would continue dull until conditions had returned to something near normal. The so-called pool operations are at a standstill with the possibility being that the next issue to show signs of activity is to be the Loew stock. According to reports a downtown firm is soon to issue a business analysis of this issue which will show that it is on a firm basis, practically back to its old dividend rate in the way of earnings. If this is so it should have a salutary effect on the stock, which would be a good buy at its present level.

Orpheum, lately, has been just drifting with the tide, following the market trend but showing resistance to any great pressure. The group of insiders which were supposed to be rounding out their holdings have evidently completed what they set out to do, acquiring the stock at low levels but never buying in large enough quantities to force an appreciable rise nor ever entering into a state of competitive bidding that would tend to force the price up.

The new issue of Goldwyn was admitted to listing last week and has gained ½ a point in the week or so it has been traded in. It is now quoted at 21½, amounting to a full point better than four times the price of the old issue at its Saturday closing and ½ point better than four times the old issue at its closing Monday. Inasmuch as the new stock is being issued at four shares of the old for one of the new the quotations would seem to indicate confidence in the issue and an idea that new financing and the Hearst affiliation will react beneficially.

Famous, last week, opened at 78⅝ and at one time climbed to 81, closing the week at 79⅛ with 15,500 shares sold for a gain of ½ on the week. Most of this gain was dropped on Monday of this week when the issue closed at 78¾ after going as low as 78½ during the day. Only 1,200 shares were sold for the ⅜ loss.

Goldwyn had a dull week, only 1,900 shares being sold for a loss of ⅛, the issue opening at 5¼, never going more than ⅛ above this point and closing at 5⅛. On Monday of this week 700 shares were sold for a gain of ⅛, the price being 21½.

Loew's dropped ¼ of a point during the week, 2,700 shares being sold, the price receding from its opening of 17¼ to 17, at one time dropping slightly below to 16⅞. This was the price it closed at on Monday of this week with 500 shares being sold, the loss being ⅛ for the day.

Orpheum suffered the biggest loss of the amusement stocks during the week, receding ¾ from its open of 18¾ with only 1,800 shares in evidence, closing at 18. On Monday of this week a single transaction of 100 shares was made at 17¾, a loss of ¼.

JUNGLE OWNER SENTENCED

Kate Francis, Greenwich Village cabaret owner, who was convicted in Special Sessions for running a disorderly resort, filed an appeal, which automatically stays the execution of sentence and has been continued on bail.

Miss Francis's resort was known as "The Jungle" and was located at No. 9 Cornelia Street, Greenwich Village.

RUTH ETTING

Ruth Etting, whose picture appears on the front cover of this week's issue of the CLIPPER is a new comer to the theatre world, a discovery that is attracting great attention.

Miss Etting was rehearsing in a chorus when her voice and singing style attracted attention and she was immediately taken out and given a role. She scored an immediate hit and now in the Rainbo Revue at Rainbo Gardens in Chicago is scoring a hit of big proportions.

Beautiful in face and an attractive manner, a fine voice and excellent singing style Miss Etting has a fine future.

EQUITY SHOP IS RATIFIED AT ANNUAL MEETING OF ACTORS ASSN.

That Actors' Organization Has No Intention of "Backing Down" to Managers Is Made Emphatic by John Emerson, Who Is Re-elected President of the A. E. A.

"Equity will under no circumstances abandon its Equity Shop policy," declared John Emerson, President of the Actors' Equity Association, addressing one thousand members of the actors' organization at its tenth annual meeting, held last Monday afternoon at the Hotel Astor. The declaration was met with a storm of cheers, which was in itself sufficient to voice the sentiment of Equity.

"We have not the slightest intention of backing down and the managers know it. Statements from managers that they will retire from business or import European actors or themselves go to Europe are obviously ridiculous," continued Emerson. "Managers have too often made these same statements in the past. Of late many managers have told us in confidence that, while they opposed Equity Shop, rather than see the extinction of Equity, they would vote for this measure in the Producing Managers' Association."

The above, in sum and substance, gives Equity's positive stand in the matter, reiterates their sentiments of an indignation meeting called several weeks ago when they called off all arbitration conferences with the Producing Managers' Association and announced emphatically that the managers would have to make good their agreement to operate under Equity Shop conditions next June or else there would be another Actor's Strike.

The Producing Managers' Association held a meeting also on Monday afternoon. Although no information was forthcoming from their wigwam, they undoubtedly had anticipated the ratification of Equity Shop at the Equity meeting and are evidently putting their heads together to map out just what course of procedure they will take toward meeting the demands of Equity or whether they will close the theatres and stop producing, as many have threatened to do at the expiration of the current Equity-P. M. A. agreement which gives them immunity from the Equity Shop policy for another year. The managers will undoubtedly meet again this week and perhaps will issue their declaration when they are officially informed of what took place at the Equity meeting.

Assets of $110,923, of which $88,000 is in cash, were announced by Frank Gillmore, Executive Secretary and Treasurer. A gross gain of $13,991, acquired in the last year, was shown in this report which was read in connection with the association's plans for strengthening its stand in event of a struggle with the managers.

The affiliation with the Australian and British actors associations will prevent managers from importing actors into this country to take the place of striking members, Mr. Gilmore declared in commenting upon the threat of the Selwyns and other managers to import foreign productions, with foreign actors in the cast, in the event of a strike.

The entire regular ticket for officers and council members was elected. The officers to serve during the next year will be: President, John Emerson; first vice president, Ethel Barrymore; second vice-president, Grant Mitchell; recording secretary, Grant Stewart; treasurer, Frank Gillmore; new council members to serve three years, replacing those whose terms have expired: Edmund Breese, Frederic Burt, Will Deming, Leo Ditrichstein, Malcolm Duncan, Elsie Ferguson, Henry Hull, Doris Keans, Otto Kruger, Bert Lytell, Bruce McRae, Ralph Morgan, Rollo Peters, Echlin Gayer, Joseph Santley and Ernest Truex; Council members to serve until the annual election of 1924 to take the place of members who have resigned are: Alexandra Carlisle and Paul Harvey.

The activities of the association during the last year include work at the legislative centers opposing the pending confiscatory Texas tax law on tent shows, the pending South Carolina bill to place an additional 10 per cent tax on theatre tickets, and the bills in Wisconsin and Albany legalizing Sunday performances.

"Our plans for the future include special protection for stage children," said Mr. Gillmore. We are bound to provide this protection inasmuch as we oppose laws to bar children from the stage. Playwrights who attempt to depict life must be empowered to write child parts if the American drama is to develop. But the children who enact those parts must be safely guarded and educated to the best advantage.

"Equity will also institute a special campaign for sanitary dressing rooms in theatres throughout the country. After Equity Shop has been established, we shall undoubtedly insist that the present unhealthy arrangements in some places be corrected. We are also fighting for a reduction of railroad rates for theatrical companies, although the manager, and not the legitimate actor, profits by this.

"We have to report that business is booming in the theatrical world both in New York and in the West. In New York there were on June 2nd 38 legitimate theatrical attractions, musical and dramatic, playing in the English language on Broadway as against 35 at the same time last year. In the West stock companies everywhere are flourishing, while the tent and repertoire branches report practically no unemployment."

The meeting was largely attended.

BELASCO MAY STAR BILLIE BURKE

Last Monday David Belasco and Florenz Ziegfeld held several conferences regarding the future dramatic career of Billie Burke, Ziegfeld's wife. It is understood that Ziegfeld has no play for Miss Burke to appear in next season, he will entrust her to the management of Belasco who has a play in which he would like her to appear. Contracts will probably be signed this week prior to Belasco's departure for California.

LEE SHUBERT RECUPERATING

Lee Shubert who was confined to his home last week with a severe attack of tonsilitis is recuperating and is expected back at his office this week.

FAIRBANKS TWINS IN STOCK

Both of the Fairbanks Twins, who were last starred in "Two Little Girls in Blue," are members of dramatic stock companies. Madeline joined the Jessie Bonstelle stock company at the Harlem Opera House last Monday and made her first appearance in "Daddies," which is this week's offering. The other twin, Marion, is appearing with the Maude Fealy stock company in Roseville, N. J.

SCRANTON STOCK CLOSES

The Dramatic Stock Company at the Academy, Scranton, Pa., closed on Saturday, June 2.

BAILEY RENEWS REPUBLIC LEASE

Oliver D. Bailey, present lessee of the Republic Theatre, New York City, has renewed his lease of the playhouse for a period of twenty-one years at an annual rental of $35,000.

Bailey was formerly a motion picture director and playwright, who came to Broadway several years ago in quest of a theatre in which to produce several plays from his own pen. Prohibitive guarantees which were asked of Bailey for theatres were sufficiently staggering to discourage him and just as he was about to throw up the sponge he stumbled into the Fulton Theatre at a time when that theatre was the prize "flop" house in the Broadway district. Being a drug on the market Bailey was able to procure it at a reasonable rental and offered several plays there which included "A Stitch In Time" and others of which he was author.

He later made a deal with the Theatre Guild whereby he was to have first call on all of their productions that showed Broadway possibilities. The first guild production he brought uptown was "John Ferguson." This show put the house on the map by demonstrating that a good show could do business there and Bailey had little difficulty in keeping its stage occupied. In fact, Bailey cleaned up so well that when his lease was up he was offered a renewal at a considerable jump in the annual rental. He relinquished the Fulton and took over the Republic last year, leasing it for a period of one year. Since taking it over the house has not had a vacant week inasmuch as "Abie's Irish Rose" has been playing there from the time Bailey took over the theatre and is still going strong at that house. The show is in on a sixty-forty basis. It has been doing phenomenal business bettering $10,000 weekly for the greater part of its run. It has recently been hovering around $7,500. It is estimated that the first ten weeks of the run netted Bailey the yearly rental and that he has since piled up nearly $100,000 in profits since taking over the theatre.

HELEN COATS SUIT DISMISSED

ROME, Ga., June 2.—Holding that Helen A. Coats, an actress of New York and Atlanta had failed to establish evidence indicating breach of promise on the part of James F. de Journett, a wholesale grocer, of this city, Judge Samuel H. Sidley, in the Federal Court, dismissed her suit against the grocer in which she asked $50,000 heart balm.

LIGHTNIN'S SISTER

LINDA CARLON
in Lewis and Gordon's
"A Friend in Need" a playlet by Howard Emmett Rogers

PEACE IN "THE FOLLIES"

Florenz Ziegfeld and Gallagher and Shean made their peace early Friday morning and as a result the litigation which the manager brought in the Supreme Court to restrain the actors from leaving the cas of "The Follies" at the New Amsterdam Theatre last Saturday night was discontinued.

Last Thursday night after the performance of "The Follies" Ziegfeld summoned the two actors to his office and informed them that it was foolish to waste what money they were making by defending suits in the court and that the best thing they could do with him would be to come to some amicable agreement with him regarding their contract. It is said that he also informed them that in case they did leave the cast of the show he would take measures to restrain them from appearing in any other show, vaudeville or motion pictures during the entire run of the present "Follies."

Ziegfeld also told them that if they would elect to remain with the show he would make concessions that would prove to their benefit. It is said that the concessions included an increase of $500 a week in their salary and that he would also permit them to begin work next week on a motion picture they had contracted to make with William Fox. They were also informed that arrangements had been made with George White through Charles B. Dillingham whereby he would set back the production of a play by Aaron Hoffman in which the comedians are to be starred next season.

It took Ziegfeld more than two hours to lay his proposition before the actors, after which they began to make counter propositions. They wanted $2,500 a week, which was $1,000 more than their present salary, and also requested that additional scenes be alloted them in "The Follies." Finally, Ziegfeld agreed to interpolate the new scenes in the show, they agreed to accept $2,000 a week in New York and $2,500 a week on the road.

Prior to his meeting with Gallagher and Shean, Ziegfeld made new contracts with Gilda Gray and Andrew Toombs, who had run of the play contracts which expired June 1st. Both of these principals were given a substantial increase in salary and will remain with the attraction until the end of its road tour.

"TWO MIKES" SUIT DISCONTINUED

Mindlin and Goldreyer, the "Two Mikes," have discontinued their suit against the Klaw Theatre Company to recover $2,500, which was begun in the Supreme Court two weeks ago. The Klaw Theatre Company repaid Mindlin and Goldreyer $2,500, which was given as security for rental when their attraction, "The Last Warning," took possession of the theatre last October. They were also given $232, which was 60 per cent of their share of the receipts of $391, which was the base of litigation they began against the theatre when the attraction was ordered to vacate on the claim of Joseph Klaw that it had done $6,800 on the week of March 24, while the producers claimed that tickets they bought had brought the amount of business to $7,200 on the week.

"TAKE A CHANCE" AGAIN

"Take a Chance" is to be resurrected for a late summer showing at a Broadway theatre the latter part of August. This is the musical comedy by H. I. Phillips and Harold Orlob which was tried out earlier in the season and shelved.

Since its retirement the piece has been revamped and is said to be in much better shape for a chance on Broadway than it was when hauled in.

Phillips and Orlob, who promoted the production of the show, grabbed a lot of space in its early stages by giving an invitation dinner at the Central Park Casino, inviting those present to buy stock in the show. A number signed pledges but the majority are said to have "welched" when it came time to post the coin. Orlob floated the piece from another angle and sent it out for several weeks, finally bringing it in for much needed fixing.

VAUDEVILLE

N. Y. KEITH, MOSS, PROCTOR M'G'RS TO COMPETE

$500 PRIZES WEEK OF JUNE 18

The second annual Keith, Moss and Proctor theatre managers' competition contest will be held during the week of June 18, for all house managers in New York city. Five hundred dollars is to be divided into first, second and third prizes to be awarded to the house managers who stage the most effective novelty either in the amateur or any other kind of feature line for that week. Decisions will be based on the originality of the idea, the least amount of cost expended in carrying it out, the amount of business done by the end of the week, the staging, and its presentation and exploitation. Judges will be E. F. Albee, J. H. Murdock, J. J. Maloney, B. S. Moss and F. F. Proctor.

All the house managers are now engaged in arranging their features for the week of June 18, most of them endeavoring to keep their ideas secrets until next week, when the exploitation of their individual attractions is to be started. Most of the attractions will take the form of amateur revues in different styles, as these have been found to draw the most money during the past season. Most of the amateur attractions have thus far been done at Moss' Franklin Theatre, where revues away from "Frolics," "Follies" and "Minstrels" have been done, being presented here in three and four scenes under the names of "Cabaretland" and "Songland." These ideas were also put into effect in other theatres.

Winners of the first managers' competitive contest, held last season, were Bert Kalmar, then at the Greenpoint and now at the Prospect; Harry Crull, then at the Prospect and now in Providence, second prize, and N. W. Derr, of the Riverside, third prize. The prizes will probably be divided into $250 for the first prize, $150 for the second, and $100 for the third.

PASSPART-ORPHEUM CASE UP

The case of William L. Passpart against the Orpheum Circuit is now in the Supreme Court and will, it is believed, be reached for trial before the end of the present week.

Passpart sued for $300,000 damages alleging in his complaint that he had been hired to book foreign acts for the Orpheum Circuit. He claims that the arrangement was to last as long as Martin Beck continued in vaudeville and that he was to receive five per cent of the salaries of all acts booked. Passpart alleges that he continued in his position for a number of years, but was dismissed in 1914. Passpart claims that during the time he was booking foreign acts for the circuit his earnings were about $15,000 a year. Passpart had a similiar suit against Martin Beck, former president of the Orpheum Circuit, but this he lost.

BIG INSURANCE FOR ACT

Savoy and Brennan, who on Sunday night completed their second week at the Palace Theatre, each has taken out a $100,000 insurance policy, each naming his partner as beneficiary. They have signed a life partnership in the theatre and the insurance was taken for mutual protection in case death splits the act.

TEUBER RETURNING FROM S. A.

Max Teuber, who has been playing his act "In Shadowland" at Buenos Aires, South America, will return to New York on the *Vandyke* about June 11.

SEVEN NEW KEITH HOUSES

Plans for a new Keith big time theatre to be built in Toledo, Ohio, were started last week, and construction will be begun with the beginning of the coming season. The new Toledo house will also be a "super-theatre," with a seating capacity of over 3,000 and an office building in conjunction with it.

At the same time the Toledo house will be started, work will also be in progress on similar Keith theatres in Dayton, Detroit, Philadelphia, Boston, Rochester, and two houses in New York, one on West One Hundred and Twenty-fifth street and the E. F. Albee theatre in Brooklyn, which is to be ready during the latter part of next season.

These seven additions to the Keith circuit will all play big time policies and all will be in full operation by 1925. The style of architecture of all of these seven houses is to be similar to the "Perfect Playhouse" in Cleveland, especially as regards the back-stage comforts for the artists playing on the bills. The house in Philadelphia is to be built by the Greater Philadelphia Theatre Corporation, consisting of the combined Keith and Stanley organizations.

GOLF TOURNAMENT DATE SET

Edwin G. Lauder, Jr., president, and Harvey L. Watkins, secretary of the K-O gold tournament—an annual event in which all Keith and Orpheum officials are eligible to participate—announce June 12th, 13th and 14th as the days to be devoted to this golf "classic" this season. The tournament will be held at the Mt. Vernon country club. Among the entries already received by the committee are those of Edwin G. Lauder, Jr., Reed Albee, Pat Casey, Walter Vincent, Frank Vincent, Maj. L. E. Thompson, Amedee Van Buren, Harvey Watkins, Harry Jordan, Fred Schanberger, Clark Brown, J. Henry Walters, Mark A. Luescher, Jack Dempsey, Roy Meyers, George Gottlieb and Pete Van Cleve.

LOPEZ'S NUMBER 2 BAND ROUTED

Vincent Lopez' Red Cap Orchestra is the new name of the number two Lopez orchestra formerly known as Del Lampe and orchestra. The organization has been routed over the Orpheum circuit and will open on June 10, at the Palace, Chicago, using the lighting effects and numbers staked by Lopez. They will feature an effect for "On a Moonlight Night," Walfe Gilbert's waltz number.

During the current week, the entire aggregation of Vincent Lopez' Hotel Pennsylvania orchestra are being given a vacation, with the exception of Lopez himself and Billy Hamilton. The Red Cap orchestra are playing on the Pennsylvania Roof with Lopez.

KRAMER AND BOYLE FOR LOEW

Kramer and Boyle, who were featured in one of the ill fated unit shows earlier in the season, will return to vaudeville, opening at Loew's State Theatre, New York, the week of June 18. Dave Morris Band will also be booked on the same bill. Both will do their independent offerings and will combine forces in an afterpiece. Arthur S. Lyons has arranged the act and is handling its bookings.

ANDERSON TO PRODUUCE

Charles G. Anderson, formerly a Keith manager in Syracuse, Yonkers, Atlantic City, and other towns, is entering the producing and managing end of the business with E. L. Striker, formerly of the H. B. Marinelli office as his partner. The new firm has opened offices in the Romax Building on West Forty-seventh street.

SUNDAY SHOWS DISCONTINUED

The Winter Garden has discontinued its Sunday concerts for the Summer.

JUNE MUSIC FESTIVAL FOR KEITH

EXPERIMENTING IN PITTSBURGH

A novel experiment in the way of local attractions, which will probably be put into use in every Keith theatre throughout the country out of New York city, will be held at the Wavis Theatre, Pittsburg, during the week of June 11, when, at each performance, a choral society and an orchestra, consisting of pupils of six Pittsburgh high schools, will be a feature of both matinee and evening performances. Each school will give two performances, the six competing for a prize to be awarded to the best organization. A jury selected by the Pittsburgh Board of Education, will witness each performance, and at the end of the week, will decide which school offered the best organizations, both choral and orchestral.

The winner will be held over at the theatre as a regular feature of the program for the following week, that of June 18. In addition, the winning school will receive a contribution of $600 from Eugene L. Connelly, manager of the Davis Theatre, to the school fund for the purchase of musical instruments.

The plan has been endorsed by the Superintendent of Schools, William H. Davidson, and Will Erhart, director of music of Pittsburgh schools. Approximately 100 pupils from each school will appear on the stage at each performance. The schools which are competing and whose pupils will be seen in the Davis Theatre during the week are as follows: Monday, the Allegheny High School, choral and orchestral, direction of H. H. Holmes and Antoinette Canfield; Tuesday, Westinghouse High School, direction of Charles A. Rebstock; Wednesday, South Hills High School, directed by Bertha Baker; Thursday, Fifth Avenue High School, direction of Oscar W. Demmler; Friday, Latimer Junior High School, Boys' Glee Club, directed by Lillian B. Hild, orchestra directed by Edmund Geehring and chorus directed by Metta E. Greenwalt; the Peabody High School girls' chorus and orchestra, directed by Florence L. Shute, will wind up the week on Saturday. The winning school will be a feature of the bill for the entire week following.

This is being extensively advertised as the Pittsburgh June Music Festival. If the results are what they are expected to be, a national June Music Festival will be inaugurated in the same manner with all schools in every city where a Keith theatre or a house affiliated with the Keith Circuit is situated.

CONCERTS AT POLO GROUND

A series of concerts to be held throughout the summer at the Polo Grounds during three evenings a week, will be inaugurated on June 28. The concerts will consist of band and operatic programs and will be run until the latter part of August. The price scale will range from twenty-five cents to a dollar, it is understood.

PETROVA COMING EAST

Olga Petrova, who entered vaudeville again on the Orpheum circuit last week, having closed with "The White Peacock," is coming East to play the Keith houses. Her first Eastern appearance will be in Atlantic City during the week of June 24th.

HEIMAN IN NEW YORK

Marcus Heiman, president of the Orphan circuit, arrived back in New York from Chicago on Monday. Heiman will sail for Europe on the *Leviathan* on July 4.

TELLEGEN CANCELS WEEK

Lou Tellegen cancelled his vaudeville engagement at the Palace last week because he thought it would be necessary to be in court at the hearing of Miss Larrimore's plea for an open chance to clear her name before a jury. Miss Larrimore was one of the several co-respondents named by Geraldine Farrar in her suit for divorce instituted against Tellegen. The matter was settled without going to trial by Miss Farrar's attorney being granted permission to withdraw the name of Miss Larrimore from the complaint.

Although legally cleared of any wrong doing Miss Larrimore was not at all satisfied with the court's action and has threatened to bring suit against Miss Farrar for slander if for no other reason than to have the entire matter threshed out in public and her good name cleared for all time.

"CARROTS" MISS BARRYMORE ACT

"Carrots," the one-act play by Sir Alfred Sutro, will be Ethel Barrymore's vaudeville vehicle for her six weeks' engagement this summer and not "The Twelve Pound Look" as previously announced.

"The Twelve Pound Look" is said to carry a royalty bill of $250 weekly during the entire time it is playing and Miss Barrymore is said to have always paid that amount for the little sketch.

HARRINGTON AT STATE

Hamtree Harrington and Cora Green are playing their fifth engagement at Loew's State Theatre, New York City, within as many months. Harrington and Green were originally brought to the attention of Broadway in "Liza," a negro musical show, and have since played local engagements in the Proctor houses. The team holds the record for repeat dates on the Loew Circuit.

KEITH GETS LONG BEACH HOUSE

The Keith circuit completed arrangements last week whereby the newly erected Castle Theatre in Long Beach, will come under Keith direction immediately. The house is to play motion pictures for the first five days of the week, and vaudeville on Saturdays and Soundays throughout the Summer. It adjoins the Nassau Hotel in Long Beach and has a seating capacity of 1,400.

UNIT SHOW FOR PAN TIME

William E. Friedlander's "Main Street Follies," a former Shubert unit attraction which was reorganized and sent on tour recently, will conclude a trip through New England on June 7th and on June 9th will begin a tour of the Pantages Circuit, opening at the Pantages Theatre, Toronto, on that date. The company is carrying thirty-two people.

STEELE TO PLAY FILM HOUSES

John Steele, who is now appearing in "The Music Box Revue" at the Music Box, will leave the cast of that show shortly, and begin a tour of the new Loew motion picture and concert circuit, it is reported. Steele is said to be receiving $2,000 for his appearances in the big motion-picture houses.

CLIFF EDWARDS MARRIES

San Francisco, June 4.—Cliff Edwards of the act of Clayton and Edwards was married in Portland, Ore., on May 14th to Irene Wiley, late of the "Music Box Revue." The couple are spending their honeymoon in California and playing the Orpheum Circuit.

MURRAY HOWARD TO WED

Murray Howard, of the vaudeville team known as Murray and Alan, will be married on June 25 to Miss Bessie Ascher, a non-professional.

VAUDEVILLE

PALACE

Claude Anderson and Leona Yvel, in "Trying to Please," offered a clever little routine of difficult dance and bits on roller skates which included a burlesque dance by the man as well as an Apache dance by both.

In the second spot, Sam Moore and Carl Freed, in "Spooning and Ballooning," entertained with a nifty musical offering of a different sort, being that both were clad as comics and gathered a few laughs en-route. Steel guitar, ukelele, a real blues' harmonica, musical saw, were used, and a pair of spoons delivered some syncopated taps. For their closing stunt, the air escaping from a toy balloon was made to do a solo.

Eddie Foy and Younger Foys in their New 1923 Revue, by Bryan Foy and William Jerome, breezed along in diverting style, all of the "Younger" Foys improving steadily in their work if anything. This is especially noticeable of the dancing done by one of the girls. A new bit added since we last caught the act is the Whiteman orchestra stuff, Foy leading the band who went through the motions of playing while a record on a phonograph batted out the music.

"The Old Family Tin Type," presented by Chic Yorks and Rose King, was easily the comedy hit of the bill as far as the women-folk were concerned for one thing and most of the men as well. The vehicle is better than ever, the cross-fire in the early part going over with a genuine punch, being done in a jocular spirit and fast, and working up to the rest of the material which is equally good.

Harry Stoddard and His Orchestra, closed the first half, scoring a decided hit at the band's initial appearance at this house. This outfit, we might say, is one of New York's own, having developed gradually from an ordinary combination to one that carries a positive kick and a distinctive style. When the orchestra started on its ten week run at the Broadway several months ago, it had many defects, despite the extended run; now, such defects have been eliminated and no weak spots are apparent. Jazz is not overworked, in fact pleasing ballads and syncopated operatic excerpts being played up outside of the piece de resistance, "The Streets of New York," a novelty that has been perfected to a considerable degree. The singer in the outfit has a Ted Lewis style of doing his numbers, and the whole saxophone section is versatile playing anything from the violin to the flute, the latter being a rare instrument in jazz bands.

The second half was opened by Aileen Stanley, "The Phonograph Girl," who offered several songs of various types, assisted at the piano by an accompanist. Miss Stanley sings naturally and with no apparent effort, and with a charm that is really a delight to the ear. Scores of singers with a phonograph reputation fail to please in person but Miss Stanley is surpassing. Her personal appearance and singing is of the best and her act from start to finish is a vocal treat.

Lionel Atwill, (By courtesy of David Belasco) and an excellent supporting cast, scored again in his sketch, "The White Faced Fool," as he has on previous occasions at this house. Will Hindson as the valet, gives a performance second only to that of Atwill. The rest of the cast was adequate, including Elsie Mackay as Mlle. Dejazet.

Harry Fox, assisted at the piano, by Eben Litchfield, offered a few songs and comedy lines, the act being about the same as it has been for some months.

The Original Four Phillips, closed the show in an exhibition of acrobatics and "forehead balancing" of a novelty order.

M. H. S.

VAUDEVILLE REVIEWS

RIVERSIDE

The sultry weather on Monday afternoon hit the attendance at this house a staggering wallop and established a new low mark for a Monday matinee audience. Those that did wend their way into the heated auditorium sweltered through eight acts that were diversified and entertaining, but in most instances the greater part of the audience were too languid to applaud. Consequently the performers on the bill had a tough day of it also.

Ray Huling's Clown Seal was the pacemaker and offered a routine of stunts that were put over with a finish that bespeaks good training. The seal is undoubtedly the most wonderful trained animal in captivity and at times illustrates human intelligence in the manner in which he seems to understand.

Zelda Santley, mimic, deuced with impressions of foctlight favorites, offering a list that included Eddie Cantor, Pat Rooney, Belle Baker, Nan Halperin and others. Miss Santley is a likable and versatile little lady. She can put over a song with average results, can also dance, but her impressions do not stand up with those being done by other mimics. I believe she would gain better results with her act if she announced the impressions as caricatures inasmuch as that was what they seemed to the reviewer. Nevertheless, she has a great little act.

Stella Tracey and Carl McBride followed with a mixture of comedy and songs, with a dash or two of dancing, which altogether made their contribution interesting and above the average. They have woven satires around their songs and the combination is proving a happy one for them.

Moran and Mack, the blackface comics, were deliciously humorous as they always are, with their argumentative nonsense and their burlesque boxing bout, while Franklin and Douglas, whose forte is acrobatics and balancing, fooled the audience for the early part of their act by demonstrating their ability as dancers and burlesquers. Their Apache dance kept them roaring. Later they dropped the veneer of camouflage and offered the routine balancing act, demonstrating that they are without equal in their line.

Shone and Squire, substituted for Bevan and Flint, opened the second section with their familiar conglomeration of comedy wise-cracks, songs and dances. Shone is a light comedian of likable personality, while Miss Squire is a striking blonde who works well with her partner and is quite pleasant to look at.

May Yohe and her Shell-O-Tone Syncopators, headliners of the bill, was accorded a warm reception that was only overshadowed by the tremendous applause showered upon them at the end of the act. Whoever has been responsible for the routining of the act deserves credit for the manner of arrangement. Miss Yohe is heard in several songs she had made famous in yesteryear, but it is the band and a blackface dancing marvel that works the act up to the tremendous pitch that provides a sure fire finish. While Miss Yohe's contributions are entertaining in their way, it is the band that carries the act to success.

Olsen and Johnson, two versatile chaps who have elevated clowning from the slapstick stage to the sphere of high art, clowned all over the place in an individual offering and later joined forces with other members of the bill in an excruciatingly funny afterpiece.

E. J. B.

BROADWAY

At the Broadway this week they were showing the Kilbane-Criqui fight pictures and these took up more time than the usual feature and, as a consequence, the bill had to be shortened. Only six acts put in an appearance, and most of these found the going tough. It's a sure thing that the performers didn't mind the heat much on the first show Monday, because the audience gave them a reception cold enough to chill even the most hard-boiled actor. True, the end of the bill did succeed in waking them up, but it was mostly by main strength and almost superhuman effort.

The bill got off to a slow start. The opening act, Willa and Harold Brown, have one of those novelty performances that one sees in vaudeville every now and then masquerading under the name of art. It is of the same class of art as the antimacassars that grandma used to have in the parlor, the wax flowers, the blown glass animals, the ship in the bottle and other horrible relics of a vanished age. This team go to work and make what are called pictures out of a lot of rags cut to fit. As rags go, they are pretty good rags, and would be very useful in the making of paper. As pictures, they are certainly not works of art. We will be fair though. Considering the medium they use, they do manage to produce some good images, their repertoire consisting of an "Indian" in full war paint, a snow scene with a wind mill in the middle distance, this scene composed mostly of a bed sheet, an old pair of corduroy breeches and some red flannel unmentionables; a girl and a horse, easily distinguishable because the girl wore clothes, and a likeness of President Harding, which was heartily applauded by the lonesome Republican, who got lost and came to the show. For those who like this kind of thing it was a good act.

Ben Smith followed. From his size you might call him Big Ben, but on Monday his act was weak. It never came near ringing the bell. The scene is laid in a Pullman train and Smith claims to be telling secrets about the people in the different berths.

Ted Lorraine and Company have a good act, beautifully staged and costumed and containing a good deal of sense. The dancing school introduction is more than pleasing and the moth and the flame finish, while not an original conception, is still highly pleasing and consistently presented.

Swift and Kelly played here before and a good many people in the audience knew their act. Nevertheless, they worked hard and got over well at the finish, although in the beginning Swift didn't have it any too easy. The act is well seasoned and has been tried out long enough so that the team know what the audiences like and how to hand it to them. They have a finish that is out of the ordinary, both singing a duet as they exist, an amber spot arising in on them to a final fadeout that goes over for a great hand.

Healy and Cross are a popular pair. They do a piano act and the boys on the shelf know them and like them. In their routine they open with "Way Down South" and follow with "Paddy," "Keep Your Mind on Dancing," ending with "That Old Gang of Mine," which proved to be a great number for them. For an encore they delivered "Oh, How She Lied" with some great lyrics. The act went over for a solid hit and on a more agreeable day would have had little trouble in stopping the show.

Power's Dancing Elephants closed the show. These peerless, ponderous pachyderms performed perfectly petrifying feats of animal skill.

The Dixie Four and Frawley and Louise are also on the bill at the Broadway, but were not caught at this show.

C. C.

NEW BRIGHTON

Another exceptionally good show is here for this week. The bills for the past few weeks have all been so good, it would be difficult for anybody to pick the best one of the lot. One thing is certain, and that is that Coney Island and Brighton Beach have no kick coming on the treatment they're getting as far as big time vaudeville is concerned in George Robinson's house. For that matter, they seem to appreciate it, for on Monday matinees, when the attendance is small, the crowd applauds and laughs better than an S. R. O. audience at the Palace does. Any act that works conscientiously here will have no difficulty in stopping the show.

An unusually good gymnastic and tumbling act is offered by Milla and William Reuter, in which the pair do some very sensational stunts. Both styles of work are combined in most of the feats done, all of which drew plenty of applause.

The Beaumont Sisters, assisted by Matty Whitestone, offered a skit telling of their history via slides, and in which they rendered their former successes. Both make very attractive appearances, and sing their numbers effectively.

"Fifty Miles From Broadway," presented by C. B. Maddock, proved to be an excellent divertisement of songs, dances, comedy and music. Harry Watson and Reg Merville, as a couple of "rubes" handle the comedy end and make it easy for the audience to laugh with the manner in which they do it. Olga Woods delivers songs in a style that makes it register and is an excellent dancer. Dan McNeil makes a neat juvenile with little to do. The band plays well, and the bass drum bit at the finish is sure-fire.

D. D. H? didn't go as well as he has done in the past, for the simple reason that he didn't work as well as he has in the past. D. D. H? is supposed to be one of the best monologists in vaudeville, and really is when he feels like working properly. But on Monday afternoon, he was evidently in a hurry to get through, for he dashed through his routine as we have never seen him do before, not waiting for laughs, omitting emphasis on words which he used to do and thus losing laughs and running over several lines he has injected without trying to see their worth as laugh-getters. The result was that the applause wasn't one-tenth of what he ordinarily gets, and he can't blame this on the size of the audience. He didn't take one bow, in his hurry to get away.

One of the best, if not the best, and certainly, the fastest and hardest working dance acts in vaudeville, came with Grette Ardine, assisted by Tyrell and Mack. For sensational dancing, without hardly a rest to get breath the work done by this trio cannot be matched in vaudeville. Miss Ardine's acrobatic work, and the dance work of both the boys is nothing short of marvelous. We've seen this act several times, and never have we seen an orchestra play the tricky music of it as well as the house-orchestra here. Even then, without detracting credit from the orchestra, it was a bit rough, and nothing but a leader to travel with the act, will eliminate a rough opening show. The act can hold its own on any bill with any amount of dancing preceding it, for it's in a class by itself, thanks to Miss Ardine and her boys.

Emma Carus, resplendent in new wardrobe, opened the second half, assisted by J. Walter Leopold. Miss Carus has several new numbers, all of which more than pleased.

The funniest hokum act in vaudeville, Williams and Wolfus, followed and scored its usual laugh riot. Cooke, Mortimer and Harvey closed the show with a fine novelty in playing basketball on bicycles in the dark by means of illuminated ball, sticks and baskets.

G. J. H.

VAUDEVILLE

EIGHTY-FIRST STREET

Only five acts comprised the bill at the Eighty-first Street this week, but one of these was a rather pretentious vehicle of Hockey and Green's, "The World of Make Believe," lasting about twenty minutes. The other four acts on the bill were also of more than ordinary quality so that, from start to finish, those who went to the show to keep out of the sun got just as warm by applauding. They didn't seem to mind it though, and kept right on asking for encores without any thought of perspiration.

Opening the show was Canova's Plastic Posing Dogs, a novelty in the way of animal acts, the beautiful canines going through a series of difficult and artistic poses that delighted the audience.

Malinda and Dade, working as if the heat were their natural element, went over for a "wow." This team of dusky performers always take delight in pleasing the folks out front and put everything they have into every number, working with such pleasant personality and good will that a person has to be unbelievably hard-hearted and blase not to applaud them to the echo. Their dancing is great, their personalities are pleasing, their comedy is slight but put over well and their sense of showmanship is great, so that, ability being taken for granted, there is nothing lacking to make the act one of the best of its kind, and that's what it is.

George MacFarlane & Co. were in third position but the bill was well under way by that time and besides, was so well balanced that one spot was as good as another. MacFarlane has an excellent vehicle. The act is entitled "Song Fantasies" and the program states that it is produced by George MacFarlane in conjunction with Charlie Grapewin. Herbert C. Lowe is at the piano and Dorothy Duvalie is playing the violin, both in Colonial costumes, when the curtain rises on three quarter stage with purple cyc, legs and borders. MacFarlane enters after a short introduction and sings "The Bells of St. Mary's," following with "The World Is Waiting for the Sunrise," both to good hands. A dance is performed by Miss Margaret Walker, a pretty girl full of personality and an accomplished dancer. MacFarlane assists vocally. Miss Duvalie performs well on the violin for a solo, followed with barely time for applause by another vocal number, "Dorothy" by MacFarlane. Miss Walker dances charmingly at the end of this number and also after "Marquita" which MacFarlane sings next. For an encore MacFarlane renders "Dear Old Lady," forming a tableau with Miss Walker at the finish. Not in our wildest dreams can we picture Miss Walker as MacFarlane's "Dear Old Lady," but if he wants to call her "mother" for the sake of the act that's his lookout.

James H. Cullen, "the man from the West," also went over big. Unfortunately Cullen's voice was unusually weak and those in the rear of the house or upstairs had difficulty in hearing him. It required a physical effort to catch his act that was an annoyance on a day like Monday. Nevertheless, the act went over to solid applause, the "wanted ads" at the finish proving a good laugh-getter.

Closing the bill was the "World of Make Believe." In a short prologue a young girl, Miss Nola St. Claire, seeks admission to the gates of Amusement. Within the gates are Drama, Burlesque, Musical Comedy, Comic Opera, Opera and Circus. The keeper of the gates tells her that the noise she hears are these different arts fighting because each claims the public likes them best. She suggests that they test them out, and the gates open to show each in turn, and give each a chance. All the characters are excellent but Miss St. Clair, who, at the finish, reveals herself as "The Spirit of Vaudeville," easily walks away with first honors through her clever clowning and her fine ability. The act is great.

C. C.

PALACE

(Chicago)

An exceptionally good bill of vaudeville is offered to Palace patrons this week, headed by Van and Schenck in their second week, and Leon Errol, who has just closed with "Sally" in this city. Between these two headliners, the honors were pretty evenly divided, and both acts had no difficulty in running away with the bill. Errol is doing the "drunk" bit which he did in vaudeville a few seasons ago, and found it easy to get laughs, in fact, kept them laughing at a rate which bordered on hysterics. Errol also did a very funny bit with Van and Schenck which was a comedy riot.

The White Brothers gave a good start to the show with a contortion and comedy offering. The stunts in contortion were very good, and the comedy tumbling drew plenty of laughs. They scored exceedingly well for their spot.

Beatrice Gardell and Ruth Pryor, assisted by Marcell White, offered an attractively staged and routined dance offering, and were handicapped slightly by being on too early for an act of their type. The girls are very good dancers and despite the earliness of their position, made their work register.

Bill Dooley and Helen Storey kept the fast pace going. Dooley is a thorough entertainer and has some fine material of which he gets the full value. Miss Storey is very pretty, and makes a fine foil for Dooley's comedy.

Jean Adair and Company offered "The Cake-Eaters," one of the best comedy sketches which has been seen around here in a long time. The plot revolves around a young mother who is trying to hold her son for herself and keep him from marrying a flapper who has designs on his money only, and who wishes to marry him not because she loves him, but because, as she states, marriage is a door to her through which she can enter to even greater freedom in having good times than she is having while single. The flapper meets the mother, unaware of who she is, and tells her of her designs on Billy, the son. The mother gives the impression that she also loves Billy, and will fight for him, which leads to an argument. The flapper calls the mother some names, which Billy overhears and he steps in and reveals the identity of the older woman as his mother. Exit flapper. Laura Lee is excellent as the flapper, and the two boys, particularly the one who plays the part of Billy's friend, do exceptionally good work. Miss Adair is an adorable mother. The playlet didn't lose interest for a minute, and scored heavily at the finish.

Earl and Carl Pearson, and Cleo Newport, are playing a return engagement here for this season and scored a big hit once more. The comedy and dance bits all registered.

Leon Erroll and his take-off on the inebriate followed, and then Van and Schenck made their appearance. They sang twelve numbers and could have been singing yet, had they desired to stay in view as long as the audience wanted them to.

"Rainbow's End," closed the show, being a very beautifully staged offering of pictorial studies in color.

R. E. R.

MARTIN TABLOID SCORES HIT

Ray Martin's production of the tabloid musical comedy, "My Wife," featuring "Smiling" Billy Mason and his bathing beauties, opened at the Newark Theatre, Newark, last week and scored such a tremendous hit it has been routed over an independent circuit of fifteen leading motion-picture theatres throughout New Jersey. The act was conceived and staged by Harry Walker and routed through the Harry Walker Booking Office. It is the first of a series of acts Messrs. Martin and Walker will produce for this circuit of film theatres.

STATE-LAKE

(Chicago)

The show for this week is well balanced and offers good entertainment. It is started by the Bento Brothers in a series of gymnastic feats in which they do some very good stunts, but their routine drags a bit and needs some speeding up.

A rural comedy is offered by Silver, Duval and Kirby, two men and a girl, which incorporates plenty of laughs. "Dance Creations" was spotted third, but could not go on, owing to the fact that their trunks had not arrived, and a switch in the bill brought Smith and Baker, with a very clever comedy sketch called "The Young Physician." The tale is of a youthful doctor who hasn't had a case worth while as yet, and takes a job as errand boy in the corner grocery in order to keep the wolf from the door and make sure that he and his young wife will at least have sufficient to eat. He finally gets a call from a wealthy patient, who tells him she has almost every disease. He tells her that she has nothing wrong with her at all, and refuses to take her money to prescribe for any illness which he tells her is imaginary on her part. Whereupon she reveals herself as the head of a big hospital who has been seeking for an honest physician who wouldn't take her money on false pretenses and gives him the position of being head physician in the hospital.

The cast consists of three people including Smith and Barker, all of whom are more than capable. The laughs came heartily all through the act, and the applause at the finish was very heavy.

Ernest Ball followed with his songs and stories and scored his usual big hit. Benson's Orchestra, directed by Don Bestor, was the musical treat for the afternoon, and the organization of eleven men had the audience begging for more at the finish of the act, and after doing several encores.

Ben Welch, assisted by Frank Murphy kept them screaming with laughter at the comedy they pulled and the monologue bit done by Welch. Gillett's monkeys closed the show, holding all in. "Dance Creations" and Wright and Dietrich were not seen at this show.

R. E. R.

PUBLICITY FOR BROWN

DES MOINES, Iowa, June 4.—George N. Brown, whose "Puritanism" vaudeville act played the Orpheum Theatre here last week, staged one of his famous walking contests under the auspices of a local paper, the *News*, last Thursday noon. The world's champion heel and toe walker gave a walking demonstration of two miles through the downtown streets, starting from the office of the newspaper attired in his walking tights, and the route was made in about twenty minutes. Some of the best Des Moines hikers were called upon to walk against Brown, who wagered he could beat them, but Brown is still the champ. The news devoted considerable space to George's efforts.

RETURNS FROM TOUR OF CIRCUIT

Harry Walker, head of the Harry Walker, Inc., Booking Office, has returned from a ten-day tour of his cabaret circuit. During his tour of inspection Mr. Walker, who was accompanied by Mrs. Walker, visited Chicago, Boston, Kansas City and Detroit. In the latter city he visited his mother. Walker has ten cabaret unit shows now in operation and reports that all are doing good business. He hopes to have as many more in operation by the latter part of the summer.

SLOCUM IS GLOBE MANAGER

John P. Slocum, manager of "Aren't We All" at the Gaiety Theatre, was delegated to add to his duties last Monday, the management of the Globe Theatre, replacing Edward Long, brother of Ralph Long, general manager of the Shubert enterprises.

SINCLAIR AND GASPER

Theatre—*Hamilton.*
Style—*Talking and singing.*
Time—*Fourteen minutes.*
Setting—*In one (special).*

Ethel Sinclair and Marie Gasper were a standard sister act up to about three years ago, when we believe Miss Sinclair retired. Miss Gasper did a single for a while and then also went into temporary retirement. The girls are staging a come-back with a vehicle by Paul Gerard Smith, billed as "The Long, Long Trail," and this come-back packs a wallop strong enough to plant both girls as permanent features of big-time bills.

Formerly, the girls did mostly singing, and now their offering contains but one song, the rest being talk. The special drop, in one, portrays a scene in the country. Honking of automobile horns precedes the entrances of each of the girls, one from each side of the stage, each arguing with some chap in a car. It develops that both are just leaving their escorts flat, and are about to start their walk-home, instead of riding. One left a man in a Rolls-Royce and the other a chap in a flivver. The former lives in the Bronx and the other in Weehawken. The conversation also brings out the fact that girls are accustomed to walking home, the one from Weehawken carrying a pair of spare shoes. The one song in the act is a special number, "Step by Step," done in good harmony by the girls.

The Bronx girl shows a picture of the chap in the Rolls-Royce to the other, and he proves to be a brother of the Weehawken girl, and just a chauffeur at that. When Bronxie hears this, she gives the girl a watch and wallet and tells her to return it to her brother. The other is about to leave her, but reconsiders, and they both decide never to flirt with automobile drivers again, and never go riding with strange men. They hear a machine coming, and when the men call to them, run to join them.

The stage is darkened while an automobile "tail-light effect" is shown traveling up the road, and suddenly the car stops. The girls return arguing, Weehawken saying to Bronx, "Well, you could of yessed them until they took us a few miles, anyway."

The talk is very cleverly written and excellently done by the girls. In addition to looks, both have plenty of personality and ability to spare. They'll hit in any theatre.

G. J. H.

GEO. OLSEN AND HIS BAND

Theatre—*Orpheum, San Francisco.*
Style—*Nine-piece band.*
Time—*Thirty minutes.*
Setting—*Special cyc.*

Nine clean-cut young men, unheralded and simply announced as "There's a New Band in Town," made their first vaudeville appearance at the Orpheum, Sunday, May 20. The fact that they graduated from a dance orchestra, recently playing at the Hotel Portland, Oregon, they immediately grasped the vaudeville idea, all showing great showmanship. Much praise is due them, for they stopped the show at every appearance, and following such bands as the leaders that appeared here, all of whom made excellent impressions, this new band is entitled to the headline honors which is bestowed upon them, for in order to retain them for a second week it was necessary for the management to switch all the bookings. The boys are all trained musicians, play over thirty-five instruments, and have created town talk, that all the local musicians have flocked to the Orpheum to hear them, and pronounce them one of the best ever. A complete route is being arranged for them, and they will be heard in the East shortly.

R. C.

VAUDEVILLE

REGENT

(Last Half)

The after-piece staged by Olsen and Johnson, with the assistance of Thornton and King, is one of the funniest things in vaudeville and easily held up the interest of the audience, although it is the greatest collection of hokum on the stage. The show is a good one even without Olsen and Johnson and with them it goes into the "great" class.

Kay, Hamlin and Kay opened the bill with their exhibition on the bars, the clown of the troup getting his laughs at will and the others thrilling the folks out front with their spectacular routine of swings and catches.

Moody and Duncan went on second, but had no difficulty in this spot. Many of the audience were familiar with their work and waited for the pair to do bits that the audience knew. The girls work so exceptionally well together that it is difficult to imagine them in any other vehicle. This reviewer would advocate one change, however. He knows it is the end of the season and all that, but he must rise to remark that the white costumes worn by the girls have lost their original color and are in need of refurbishing or something, probably the latter.

Thornton and King, in third place, put over the hokum well and kept the laughs coming. Although the straight has a tendency to sing flat he gets his stuff over well and acts as a good foil to the peculiar style of the comedian. The act is popular with the Regent audiences.

"Shadows," a dance act with a story, featuring Collete, Blain and company, is credited to Francis Nordstrom. For some unknown reason it is programmed as being written in blank verse, but is in reality rhymed in couplets. The old couple, rummaging through the trunk in the attic, are reminded of their youth by the things brought to light, each bit carrying them back to a scene of triumph in which the girl danced. The curtains then fall and a young lady goes through the dance that has just been described. We presume she is Collete Blain. She dances admirably, but has one fault. She holds her mouth in a continual capital "O" and this distorts her face, a really feautiful face.

Olsen and Johnson closed the bill, stopping the show. You can't expect anything more of any performer and you can't expect anything less of this pair ever. 'Nuff sed. C. C.

PROCTOR'S 23RD STREET

(Last Half)

Six acts of vaudeville and the cinema drama, "Scars of Jealousy," ushered in the last half here and made a delightful combination.

Vera Calhoun, assisted by an unbilled man, opened the show with a novelty called "The Girl from Toyland." At the outset she is seen in the window of an ivy-covered cottage reading a fairy tale about toyland. We next see her in the enchanting realm of toyland where, with a real, live jumping jack, she does a cute doll dance, after which both proceed to demonstrate their ability as contortionists. At the finish she is projected out from the stage on a giant swing for a song, "I Want a Daddy." The novelty of the act, coupled with the attractiveness of Miss Calhoun, put it over for a big hit here.

Ergotti and Herman, a girl and a midget, offered a happy mixture of songs, dances, comedy and acrobatics, while Bernard and Garry, two clever youths working in a "high brow" makeup, kept the audience constantly amused through their song repertoire and later with their impressions of stage favorites.

Sophie and Harvey Everett offered a delightful musical comedietta, "Money." The man portrays the character of a dollar bill, while the woman symbolizes a gold piece. The dialogue is brisk and brimful of good humor. It is all centered around the vicissitudes of Dollar Bill and makes for good comedy situations. Studding the dialogue is a song or two that makes the offering all the more likable.

Herbert Clifton was the hit of the show, wowing them with his familiar line of travesties on the weaker sex and dazzling the feminine eye with his costume "flashes."

Ruloff, Elton and company closed the show with a delightful terpsichorean offering, featuring ballet stuff, and again demonstrating that they are artists of first rank in their particular line of endeavor. E. J. B.

MOSS' FLATBUSH TO CLOSE

B. S. Moss' Flatbush Theatre will be closed for the summer after the last week in June. The house will remain dark until September, when it will resume its policy of feature motion pictures and six vaudeville acts for a full week stand.

PROCTOR'S FIFTH AVE.

(Last Half)

Although entirely devoid of a name star, the bill here was a rattling good one. Its motif is comedy and song, and consequently it makes for excellent warm weather entertainment.

Clifford and Grey proved dynamic openers with a hoop novelty that was sold in a tempo that undoubtedly establishes a new speed record for this brand of entertainment. They are a mixed team of delightful personality, who work at top speed and crowd much into their brief running time. For a punch finish the man rings his partner with hoops with a precision that would terrify the cane rack concessionaires at Coney Island.

Don Quixano, the Spanish baritone, did well in second spot with a choice selection of songs. His singing voice has quality and volume. His best liked numbers were: "Love Sends a Little Gift of Roses" and "Road to Mandalay."

Bobbe and Stark were another pleasant feature of the bill, offering a new slant on "two acts," portraying candidates for suicide which makes for some clever comedy talk. It develops that his wife has run off with her husband, so they decide to do the same.

Porter J. White and company duplicated their previous success in "The Odd Gentleman." The plot revolves around a well known Paris actor. His wife is coveted by a dramatic critic. The latter plans to ruin the actor by adverse criticism until he has reduced him to poverty and then entice his luxury loving wife away from him. In order to win back the love of his wife the actor murders the critic. A vagabond strolls into the gay Parisian cafe, bewilders them with his drolleries and surprises all by turning out to be the detective on the murder case. When he has the acter trapped and hears the story of his persecution at the hands of the critic, he nonchalantly passes into the night, adding: "What's the odds, it was only a critic he killed." The role is portrayed by Porter White, who is ably supported by four others.

Hawthorne and Cooke, nut comics, kept them in roars with their unique handling of nifty nonsense, while Tom Swift and Mary Kelley again demonstrated the comedy values of their nifty skit, "Gum Drops."

Ben Meroff and Marburgers Entertainers, the latter a seven-piece orchestra, were featured all over the place in the building, and managed to live up to their importance in a rattling good act. The band is an excellent combination. They are using symphonic arrangements for their numbers, which, for the most part are popular hits. During several of the numbers Meroff is given an opportunity to display some clever footwork, and when he is not stepping he conducts the orchestra. His Russian dance at the finish brought down the house with applause.

The Lorner Girls, two clever young women, closed the bill with a pretentious dancing act. Sandwiched between their dances was a song or two that gave diversity to their offering. E. J. B.

HAMILTON

(Last Half)

The six-act bill for the last half composed a very good vaudeville show, which didn't drag for a minute and entertained throughout. It was started by Canova's Posing Dogs, in a novelly arranged routine, consisting of posing by two dogs, with motion pictures of the poses being set between each one.

The Diamonds offered a family affair, consisting of mother, father and two sons, judging from the opening song. The "father" certainly does not look as though he was old enough to have sons as old as the two lads in the act, who appear to be about twelve and fourteen, although they might both be over sixteen, for they did singing and dancing bits. All four are good dancers, the two lads particularly rivalling their dad in acrobatic and tap dancing bits. They scored heavily.

One of the best written and best done sketches we've seen in vaudeville is "A Friend In Need," by Howard Emmett Rogers, with Mann Holiner, Nicholas Joy, Linda Carlon and Elaine Temple in the cast. The plot revolves around the mistaken identity idea, but is done naturally and the four members of the cast do their roles excellently. The plot may be called a bit daring by some, but the manner in which it is done relieves it of any objectionable features. They drew plenty of laughs and several curtains at the finish.

A team of youthful chaps, who are rapidly coming to the fore and will soon be known every place a vaudeville theatre of big time calibre is to be found, is that of Murray and Alan. Not only have these boys dandy material in their "Three Thousand Years Ago" song, the number with the feed-bags, and the other bits, but in addition they possess the appearance and the ability to become big time features. The boys do one number in juvenile attire, and a classier pair of youngsters would be hard to find. With a handful of patrons present, they stopped the show and came back for a speech. One can imagine what the results would be were the house full.

Dave Seed and Ralph Austin have been reviewed too often in these columns to be spoken of in detail. These two are always funny and entertaining. The young lady in the offering assists in a bit and does very nicely with it.

Corinne and Himber, with Sid Scheftel at the piano, were going along nicely with their offering, the dancing of Miss Corinne scoring, Himber's violin work pleasing and Scheftel's piano bits going over, when Miss Corinne spoiled everything in the closing number by losing her temper. This wasn't bad enough, but she started to bawl out her partner in a voice loud enough to be heard in the rear of the house and used language hardly fit for the streets, much less the stage. With everyone working as hard as possible to keep public opinion of the profession as good as possible, it is rather regrettable that one must come along and destroy it by shouting, "Back, back— for C—— sake. Do you want me to break my neck." No matter what the provocation may have been, a real artist would never commit such an open breach in public, during the course of an act. The result was that Himber left the stage before the number was over, and didn't take a bow with the others, and the applause at the finish scarcely amounted to a ripple. G. J. H.

FRANKLIN

(Last Half)

Attendance was good on Thursday evening and the show, including the tryouts, moved along nicely. Borrah Minevitch was the first of the tryouts and stopped the show with his harmonica playing. Joe Carroll had a weak monologue to offer. Georgette Harvey, a light-colored woman, and assisted at the piano by another colored woman, scored with a song cycle, which included "Eli, Eli," the Hebrew chant. Joe Thomas saxotette were one of the big hits of the entire show. The saxotette now includes five men and one girl, the latter being a toe-dancer of very sweet appearance and personality. They have arranged a good routine of numbers, play excellently and can score on any bill. Walsh and Taye offered a good small time comedy act.

The Littlejohns were the first of the regular bill to appear, displaying rhinestones in their settings and propers which dazzled and glittered until the audience gasped with admiration. They brought still more gasps at the sensational juggling and balancing work they did.

Julia Gerrity, assisted by Florence Pollack at the piano, scored heavily with her singing. Miss Gerrity has spent most of her time in cabarets, but is sure of success in vaudevile, for she has a voice and style of delivery which can't miss. Miss Pollack displays very good ability in her work at the piano accompanying Miss Gerrity, but should use something more effective than a waltz for her solo.

Billy Arlington and company tied up the show after keeping them screaming with laughter. Arlington is as funny as ever (no one could be funnier), and is given good support by Eleanor Arlington, C. I. Taylor and Joseph Ward.

"Love Steps" proved to be an unusually good dance offering, done by two boys and a girl. While all three are very good dancers, special credit must be given to one of the lads for the wonderful gameness he displayed. He evidently injured his leg early in the act, and although he had to walk with a limp thereafter, he didn't quit, but kept right on doing legomania, acrobatic, and knee steps which would be marvelous under ordinary circumstances. The audience here also recognized the lad's spirit and the applause swelled in volumes for his bows.

Yorke and Maybelle have a great comedy offering, Yorke having some very original and funny bits. They also stopped the show. The Great Leon and company closed the show with their illusions, featuring the "fire and water" stunt, and scored. G. J. H.

F. CORWEY COMPLAINT SETTLED

The complaint of Ferry Corwey against Dooley and Storey, made to the National Vaudeville Artists complaint bureau, has been amicably settled by William Dooley's promise to eliminate the bit alleged an infringement on Corwey's act. The bit consisted of expectorating liquor from the mouth and the liquid exploding when it hit the stage. Corwey claimed that he originated this piece of business and has been doing it for several years.

STATE

(Last Half)

Margaret and Alvarez opened the vaudeville end of the bill, which was of unusual quality for three a-day houses, all of the turns going over very well. Alvarez is skillful and daring in his aerial work, his balancing on the trapeze being of the highest order. Margaret, assisted him ably, taking perilous positions, and accomplishing her stunts in a cute and graceful manner.

Erving and Elwood offered a high class singing act in the second spot, both having good voices that harmonize well. The act opens in one and goes to "two," for the use of the piano, more room and rich drapery. After two duets, the man sang "My Wild Irish Rose," revealing a melodious lyric tenor voice, to excellent advantage. The woman did a special "comedienne" number as a maid, later trying on her mistress' clothes, making a change of costume during the song about fine feathers, etc. The closing number was suitable to the style of act.

Barry and Whitledge, the man at the piano and girl as a commedienne, gathered a few laughs here and there, such as the material allowed. The girl alluded to her plumpness at first, and the subsequent dialogue was funny in spots, but the girl's lines were not always audible in all parts of the house. The weakest parts of the act by far are the songs. The "Well" song is old and fails to get anywhere now. If the material was somewhat better throughout, the girl could probably put it over that much better and help the offering accordingly.

Carle and Inez trot out their dialogue in front of a drop showing the entrance to the girl's house. He is of the chattering boob type over whose head all hints flit pass easily. In dropping hints for him to leave several good gags were sprung, being that they had no more effect on the confident lover than they did on the drop. The girl has a pleasing personality and proved herself capable of putting a song over to good advantage when she sang "Fancy, Nancy Clancy." Later she played a steel guitar while her partner danced. The latter stayed until the milkman came and the girl's father walked down with him on his way to work. The offering could easily be made strong enough for the big time houses.

In the next to closing spot Herman Timberg, assisted by a man and girl, at times seemed to fare considerably better than he did earlier in the week. The latter part of the act has been strengthened with a few new lines in place of a story told by Timberg, which had its disadvantages in some respects. (Reviewed under new act).

The Armaranth Sisters and Company closed the show, alternating with dances and hand-balancing and acrobatic stunts. The sisters proved themselves to be versatile steppers, and the "company" as flunkeys did the rest in a capable manner filling in the intervals between dances. M. H. S.

FIFTH AVE ROOF TO OPEN

With the approach of summer at hand, Manager Quaid, of Proctor's Fifth Avenue Theatre, is readying the roof garden, which serves as a greenroom for artists playing this house during the summer months.

This year it will have a setting that will represent a park, with natural greens and flora fitting nicely into the scheme and bringing a bit of rustic atmosphere to the Broadway actor, whose twenty-one performances weekly give him little, if any, time to spend out of doors. Although a substitute it is far better than remaining in stifling dressing rooms between shows.

This roof-top greenroom has been a feature of the Fifth Avenue for several summers.

KEITH OFFERS TRAFFIC PRIZE

The Keith, Moss and Proctor theatres are offering a prize of $1,000 to the patron of any one of their theatres who gives the best solution to the traffic problems of New York city. This prize is being offered in conjunction with the Silver Jubilee of New York City. Judges of the solutions offered will be prominent municipal officials.

BOB HALL ROUTED

Bob Hall, the extempore comedian, has been routed up to July of 1924.

VAUDEVILLE

"THE POSTER GIRL"

Theatre—*Proctor's 23rd Street.*
Style—*Novelty.*
Time—*Fifteen minutes.*
Setting—*Special.*

The featured member of this act is a versatile and attractive young woman, who sells her stuff with a zest that cannot miss reaching you. Before a silken curtain she sings a brief introductory explaining the nature of her act. In the following episode she works with a male comic, the latter supposed to be a slangy billposter. During the course of the act he posts bills of famous stars which come to life in the person of the young woman, who is costumed in a replica of the costume worn by the posted star and proceeds to give a song or snatch of dialogue from the play in which the star appears. In the instance of Fay Bainter in "East Is West," she does both, singing the theme song and giving a scene from the play. She next does a "Follies" girl and winds up with an impression of Karyl Norman, the Creole Fashion Plate. At the end of this number she effects a hoax by removing her feminine wig and disclosing herself as a close-cropped youth. Her mannerisms further accentuate the possibility of the act really being done by a female impersonator. But after successfully fooling them, she removes this wig and reveals a wavy mass of blonde hair, and exits to a great hand.

The act has novelty, its featured member has talent, and if not as gifted as some of our vaudeville mimics, she makes up in attractiveness what she lacks as a mimic. But withal she has an act that will be a big hit in the big-time houses and a certain smash for the small time. E. J. B.

JUSTA MARSHALL & CO.

Theatre—*State.*
Style—*Dancing.*
Time—*Fourteen minutes.*
Setting—*In two (cycs.).*

A fast-moving dance act, with a few songs filling in the intervals or serving as an introducing to some of the dances. Four boys and a girl complete the cast, the girl and one of the boys doing the singles and the rest worked together for the most part.

Most of the dances were on the jazzy buck and wing order, and one of the solos by the girl was a jazz toe dance. This was good, but lost its effectiveness by running just a little too long. The opening number of the ensemble was done in Spanish raiment, the girl subsequently making several changes of costume, and the boys changing also, wearing tuxedos in one or two numbers. The routine is fair and done with speed. For the time the offering is playing, it is somewhat above the average act of its kind and has no dragging moments.
M. H. S.

ARMSTRONG & GILBERT

Theatre—*Franklin.*
Style—*Singing and dancing.*
Time—*Fourteen minutes.*
Setting—*In one (special).*

A fairly good three-act for the better small-time houses is done by Armstrong and the Gilbert Sisters. They open singing "7-11" and from that go into a special comedy number, with Armstrong at the piano, and the three doing the verses of the number. One of the girls does "Poor Little Me," Armstrong pulling comedy remarks all through the number.

A dance bit follows and then the other sister renders a comedy "bride" number. Another special number is done by the three, and for an encore Armstrong plays the accordion while the girls sing.
G. J. H.

NEW ACTS AND REAPPEARANCES

HERMAN TIMBERG

Theatre—*State.*
Style—*Comedy.*
Time—*Twenty minutes.*
Setting—*In one.*

In his present offering Timberg is assisted by a man, who plays straight part of the time and helps with the gags. Toward the close of the act he is assisted by a girl, who does a bit of comedy and sings a few choruses, while Timberg accompanies her on the violin in a rhythm that seemed to go over very well. His style of work is familiar to most theatregoers, of course, and his dance, when reviewed, was not used to any great extent. The violin was depended upon for his main support. For the length of time the act ran, the material used by Timberg, on the whole, is not so snappy and might be much better.

As far as dress is concerned, the derby, funny frock coat and horn-rimmed glasses are still used to good effect. After a bit of business with the musicians, done with the aid of cigars, etc., he called for his "actor," who was not in officially, but who came in the person of some stray individual. The role assigned to the assistant was to give the answer to the gag, as well as merely asking it the question.

Taking his violin from one of the musicians, the usual discord start was indulged in, which was accompanied by the lights going out on one occasion. After talking and singing a song, he played the violin until the girl arrived. She offered an impersonation of a cat fight and one or two other such things, imitating a hen cackling, and then dropping an egg into Timberg's hand. She then sang about two or three old numbers, with Timberg doing an accompaniment. A bit of the dance was done, playing the violin at the same time, and for the closing bit a gag was done that went fairly good. M. H. S.

WALTER PERCIVAL & CO.

Theatre—*Hamilton.*
Style—*Sketch.*
Time—*Eighteen minutes.*
Setting—*Full stage (special).*

Walter Percival has a pleasing vehicle in this sketch, of the type which will find the going very easy in the better small-time houses, and even in some of the big-time theatres. Percival is supported by a woman and a man, the latter having just a small part to play.

The scene is laid in the room of a small town hotel, in which Percival has to stay, as he is a stranded magician who was with a barnstorming show. His company didn't have enough money to pay the expenses for all the members, and he was the one who had to stay behind, and is awaiting money from the company. He gets into a conversation with the maid, and tells her his troubles, incidentally, of his crippled sister he is supporting. He needs money for her board and hasn't got it. The maid gives him $5.18, the total of eight years' tips, and makes him take it. Their conversation progresses, and the maid announces that she can sing and proves it by rendering "Whose Sorry Now," with a phonograph playing the accompaniment.

A telegram comes, forwarding $40 to the magician, and ordering him to join the show, which has booked a two-night stand, with the house sold out for both nights. He takes her along with him, arranging to get married on the way to the station.

The offering is written well, and is done effectively by the cast. G. J. H.

DANIELS AND WALTERS

Theatre—*Proctor's 23rd Street.*
Style—*Novelty.*
Time—*Fifteen minutes.*
Setting—*Piano, in one.*

Daniels handles the comedy end, working as a stagehand, while Miss Walters, an attractive young woman, portrays a performer on the bill. At the opening she attempts a song, but is interrupted by Daniels, who is playing "chopsticks" on the piano. An argument ensues that leads them into some good gags, and then Daniels confesses that before being a stagehand he had been an actor. All of this works up nicely to his character skit, "The Old Timer," which is the real meat of the act. While Miss Walters keeps the mob amused by offering a violin selection, Daniels changes to a barnstorming actor and proceeds to give impressions of "Hamlet," Shylock in "The Merchant of Venice," Lightnin' Bill Jones in "Lightnin'" and Svengali in "Trilby," with Miss Walters making a ravishing Trilby, and reversing the latter's accomplishments by playing another violin solo rather than being a songster as Trilby really was.

The act is a novelty for the smaller houses and is exceptionally well handled. They liked it here, so many others probably will also. Being somewhat different from the usual line of small-time "hoke," it deserves to succeed.
E. J. B.

MELODY REVUE

Theatre—*Franklin.*
Style—*Revue.*
Time—*Sixteen minutes.*
Setting—*Full stage (special).*

A dance team, a songstress, an accordionist and a pianiste compose the cast of this "Melody Revue," which is evidently framed as a flash for the better small-time theatres, and which will have no difficulty in making good there, thanks to the dance couple. The pianiste renders a prologue to the offering, introducing the members in the act, and did it in a voice which we couldn't hear, despite the fact that we were seated in the second row.

The girl who sings has a powerful voice and uses it effectively with "My Hero" and "Whose Sorry Now." The accordionist plays "Zampa" for his solo, and the pianiste renders Rachmaninoff's Prelude and "Nola" for her inning. The couple who do the dancing use acrobatic steps as their feature bits and with them scored heavily. G. J. H.

HENRY MARGO AND CO.

Theatre—*Hamilton.*
Style—*Dancing.*
Time—*Twenty-one minutes.*
Setting—*Full stage (specials).*

Henry Margo, assisted by Helen Beth, Ardath Ce Falen, Margarita Nevarre and Hortense Morehart, has a nicely staged dance offering, done in two different sets, one in three and the other in full stage. Two of the girls are dancers, and with them is offered the punch of the act, and the other two play violin and piano. Margo's work seems to consist solely of supporting the girls in their dance numbers. There is nothing in the way of a solo dance or any number to suggest a reason for his being featured beyond the possible fact that he owns the act.

Most of the dance work is ballet, and all of it is good. The violiniste plays well, and the pianiste renders a capable accompaniment. The offering can serve as a closing act to any big-time bill, and as a good flash for the better small-time houses. G. J. H.

MURRAY AND ALAN

Theatre—*Regent.*
Style—*Songs.*
Time—*Twelve minutes.*
Setting—*In "one."*

This team of two men, formerly appearing under the names of Murray and Alan Howard, have had the good fortune and good sense to have the King Tut idea set for them in a topical song similar to "Gallagher and Shean" and the numbers used by Lewis and Dody and Harry Burns. Not that we mean to imply that the act is a steal in any way. Far from it. "Three Thousand Years Ago," the song they use, has a catchy little tune written by Jack Egan, and a very funny lyric supplied by Alex Gerber. They open to this song and sing two verses and choruses. They make a change to their second number from the costumes they use to put over the King Tut idea, and sing a song about "Having a date at half-past eight," which contains some funny lines and is put over well. They have parasols, pith helmets, comic mustaches and a bag of oats apiece to help them put over this number. They follow this with a song, done straight, about "Maxie Jones, King of the Saxophones," and then return in their Egyptian bonnets for about six verses of "Three Thousand Years Ago," which puts the act over to a punch finish, ranking it with the best of its kind. They employ several applause-provoking mannerisms introduced by Gallagher and Shean, but are strong enough on their own ability and merit to hold a late spot on any bill. C. C.

FURMAN AND EVANS

Theatre—*Regent.*
Style—*Singing.*
Time—*Seventeen minutes.*
Setting—*In "one."*

This is a man and woman team that handle published numbers in fine fashion and finish up with a specially written medley that takes in about twenty strains from old and modern popular tunes and goes over big for them. They open by walking out on the stage together singing "Kentucky." From this they go into "Barney Google," with the boy at the piano. The girl is then spotted in amber and sings, "I'll Give You Back Your Kisses If You Give Me Back My Heart." She exits after this to make a change to a very becoming blue costume, while the boy plays his own accompaniment and puts over "I Love Me" in great style. They finish with the medley, all about a husband and wife argument, with several very clever lines, and they finish strong. Both have pleasant personalities, and the girl, while not possessed of an exceptional voice, is nevertheless pleasing and knows how to put her stuff over. The act is good for any house. C. C.

FLAHERTY AND STONING

Theatre—*Proctor's 23rd Street.*
Style—*Songs, talk and dancing.*
Time—*Fifteen minutes.*
Setting—*In "one."*

This act is the usual "hokum" comedy affair, with the girl playing a great straight to the man's boob comic, which seems to be an ideal combination for the small-time houses. After some more or less humorous talk stuff, the man goes into a clever eccentric dance, with the girl coming back for a duet, "For Johnny and Me," which they top off with a production double. The man counters with "Daughter of Rosie O'Grady," and both join forces again for a fast eccentric for a finish.

The act got across in an early spot at this house and can undoubtedly do as well elsewhere along the small-time route. E. J. B.

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JAIL FOR PLAY PIRATES

What is looked upon as the first gun in a countrywide campaign to stamp out "play piracy" being conducted by the Producing Managers' Association and backed by the Dramatic Authors' Guild, culminated in the conviction and sentencing of Thomas Casey, an Oil City theatrical manager, for having given unauthorized performances of "Lightnin'" and "Way Down East."

Casey entered a plea of guilty and was prepared to pay a fine. But upon the vigorous prosecution of Edward C. Rafferty, representing the P. M. A., was given a jail sentence of three months in the Allegheny Penitentiary. The jail sentence was accomplished only after Rafferty had pointed out that "play piracy" had become so rampant throughout the country that it was high time that some of these "brain thieves" should be dealt severely with. He explained that the majority, when trapped, are always willing to reimburse the producer and in many instances get away with it. Consequently the case is never brought to court. The Judge evidently concurred in his opinion and Casey was imprisoned.

Having established a precedent in the Casey matter, John Golden and his associates on the "Piracy Committee" of the P. M. A. will now spread a dragnet throughout the country with the hope of stamping out this evil. Mr. Golden and his associates hail this conviction and jail sentence as a most vital deterrent among the play pirate gentry and are certain it will be the most effective weapon to stamp it out.

Under the usual procedure in cases of the kind when a manager had been trapped on a piracy charge, the manager and playwright involved seemed to prefer to settle the matter by exacting their royalty fees rather than spend their time running to court. The unscrupulous manager has appreciated this and has more than often taken a chance in giving unauthorized presentations of Broadway successes, the rights of which are not even obtainable if he were inclined to purchase them. He feared nothing because he was more than certain he could square things by coming through with the belated royalties or if the worst came to the worst would only have to pay a fine. But now that the Federal Courts have unanimously ratified jail sentences for all future play piracy litigations, he may think twice before making illegal use of some other manager's property.

MAGICIANS DINE

The Society of American Magicians held their nineteenth annual dinner at the Hotel McAlpin on Friday night, the after supper entertainment, for the most part, consisting of an exposition of the so-called "spirit phenomena." About 200 were present, Harry Houdini, President of the Society presiding. Other prominent magicians present were Howard Thurston and Joseph F. Rinn, who has earned the sobriquet of "the ghost breaker," because of his work in the field of exposing the tricks of psychic fakers.

The speakers consisted of Postmaster Edward M. Morgan, Sophie Irene Loeb, W. H. Donaldson, Joseph F. Rinn, Dr. Walter F. Prince, Howard Thurston and Joe Mitchell. Several new tricks in the art of legerdmain were presented and several of the old favorites were performed by some of the members.

"OFFICER 666" IN FRENCH

Clarke Silvernail, aided by twelve other players, appeared at the Selwyn Theatre last week, giving three special matinees of Augustin MacHugh's play, "Officer 666" in French. All of the members of the cast are American actors who spoke their roles in French. The company this week will sail for France, where they will present the play at the Theatre Femina, Paris, which Silvernail has leased. The company while in Paris will present several other American plays which will be translated into the French language.

WINTZ TO DO MUSIC SHOW

George W. Wintz will produce next season a musical comedy, entitled "Venus," in which he will star his wife, professionally known as Myra Brown. She has written the book of the attraction, with Charles G. Maynard, of the Erlanger booking office, D. Peckham having written the music and lyrics. The show will play the one-night stands exclusively and will have a cast of thirty-five people. It will go into rehearsal on August 6.

MID WEEK MATINEE OUT

CHICAGO, June 2.—The fate of the mid-week matinee hangs in the balance in this town. Cohan's Grand will abandon them for the summer and many other houses are to follow the example set by Ridings. The experience of the Cort on Memorial Day when but thirty-one ticketholders appeared to witness the matinee discouraged local managers. The patrons in this instance were given their money back.

"GINGHAM GIRL" CLOSES

Kussell and Schwab's production, "The Gingham Girl," closed its season at the Central Theatre last Saturday night. The attraction will reopen next season at the Garrick Theatre, Chicago, on September 3. Midgie Miller is the only one of the members of the present cast who have been signed to appear in this company.

ARTHUR HAMMERSTEIN SAILS

Arthur Hammerstein sailed for England Tuesday and will remain abroad for five weeks. While in London he will attend the opening of "Katinka" on July 2, and will also make arrangements for the leasing of a theatre to present Edith Day in "Wildflower" during the season of 1925-26.

MITZI RETURNING IN AUGUST

Mitzi, who closed her tour in her new musical piece, "Minnie and Me" in Boston two weeks ago, sailed for London last week. She will return to America in August and will open on Broadway in the new Zelda Sears-Harold Levey musical comedy.

EGAN IN NEW SHOW

Thomas Egan, the tenor, is to be featured next season in a new comedy, with music, entitled "The Minstrel Boy," which will be sent out the latter part of August.

Answers to Queries

Turf—Thomas W. Ross appeared as "Checkers" in the revival of that play at the Academy of Music, New York.

N. B.—Wm. Morris was representative for the tour of 29 weeks, which included the Keith Theatres, Moore's Theatres, Percy Williams' Houses, Polis', Weber and Rush's, Hathaway's, Keeney's, Sheedy's, and other theatres.

Lix—The New York Hippodrome was opened in 1904 by Thompson and Dundy.

Grey—"The Isle of Spice" was produced by B. C. Whitney at the Majestic Theatre, New York.

O. B.—Mabel Taliaferro played "Lovey Mary" in "Mrs. Wiggs of the Cabbage Patch" at the Savoy Theatre, New York.

Sal—Edna May appeared in "The School Girl," being supported by an English Company at Daly's Theatre, New York.

Mack—"The Spell Binder" was produced at the Herald Square Theatre with Charles Dickson, Ralph Delmore, Violet Black and George R. Averill among the cast.

Four—The "Meteors" were Niles, Evans, Bryant and Hoey.

F. W.—"Letty" was produced with Wm. Faversham in the role of Nevill Lerchmere and Carlotta Nillson as Letty Shell.

25 YEARS AGO

Grace Golden was with the Castle Square Opera Co.

Dorothy Morton sang the title role in "Paul Jones."

The Jose Quintet, the Passarts, Caroline Hull, Arenson, Binns and Binns, Edna Collier and Billy Van were billed at Forest Park Highlands, St. Louis, Mo.

La Petite Adelaide; Jones, Grant and Jones; Adelman and Lowe; Reno and Richards, and Lotta Gladstone played at the Masonic Temple Roof, Chicago.

Dan Daly was with the "Belle of New York" in London.

Al Shean, with the Manhattan Comedy Four, was with the Irwin Bros. Venetian Burlesquers.

Thos. W. Keene died at the Smith Infirmary, Tompkinsville, S. I., N. Y.

Louis Robie was elected president of the Traveling Variety Managers of America; Fred Irwin, vice-president; Gus Hill, treasurer; Maurice Jacobs, secretary.

Robert Downing presented a condensed version of "The Gladiator" at the Union Square Theatre, New York.

Lizzie and Venie Daly played at the Alhambra Theatre, London, England.

Siegman and Weil advertised Silk Tights at $2.50 per pair.

Edward M. Favor and Edith Sinclair were touring Europe.

"Events of the Hour" Lantern Slides were supplied by T. H. McAllister.

Milton and Dolly Nobles in "Why Walker Reformed"; Perry and Lulu Ryan and Emma Wood; the Donovans; John B. and Estelle Wills; Boyce and Black; the Larbeys, and Neilson Sisters made up the bill at the Brooklyn Music Hall.

The John L. Sullivan Co. included the Brownings; Petching Brothers; Emma Carus; Darmody; Maud Detty; Begley and Lee; the Golden Trio and Ed White.

Rialto Rattles

WHAT ARE JAZZ PLAYERS?

Jack Blanton of Paris says authoritatively: "A violinist is one who plays by note and refrains from keeping time, while the fiddler is one who plays by ear and pats his foot during the process."

ODD WEEK ADS

Over in England artists advertise in the papers that during the summer season they are only open for odd week engagements. Would be a great stunt here for blackface comedians and acrobats, who like ball games and prize fights.

DIDN'T LIKE THE ROOM

A small vaudeville actor registered at one of New York's best hotels recently and was given one of the best rooms and bath in the hostelry. In a few minutes after going to his room he returned to the desk and told the clerk that he did not care for the room. When asked the reason, he replied: "I like my sleep too much to want to get up every time some one knocks at the door and wants to use the bath."

RULES FOR VAUDEVILLE ACTORS

Never fail to tell all of the other actors on the bill with you how they should do their acts. This is one sure road for popularity.

If you have any complaints to make wait until the manager is counting up and then give him an earful. You've got him cornered then and he has to listen to you.

In case you flop be sure and let everyone know it because the audience was composed of flatheads.

THE PRESS AGENTS

Now that the Theatrical Press Agents have organized no doubt the Managers will be compelled to regulate their hours of labor, provide drawing rooms on sleeper jumps and probably feature some in program advertising. Oh, yes, they will have to put them on a par with the actor, too, by giving them two weeks' notice.

UMBRELLA MAKERS CHOSE RAIN

The umbrella makers' organization which was in convention in New York recently chose "Rain" as the official play of the organization while it was in session here. No doubt when the ice cutters' union come to town "Ice Bound" will be sponsored by them.

THE MAGICIANS' TIPS

Magicians held their annual dinner the other night. The waiters were tipped lavishly but don't know where the money went. Knives and forks disappeared and those who had been sawing a woman in half all season practiced on the steak but found this much tougher than the chicken they had been using.

INTERPRETER WITH GEST

Morris Gest is sailing for Europe next week and carrying a dramatic editor as German interpreter with him. Wonder what Morrie will do when he gets into the land of King Tut and wants to get hold of a scene for a spectacle.

AND FLO A BUSINESS MAN

Sunday newspapers carried a story quoting Florence Ziegfeld in which the "Follies" producer says that the big show cost $237,000 to produce and has taken in at the box office $1,820,000 and the net profit is only about $15,000.

THE BARBERS' STRIKE

Now that the barbers' strike is all set, some of the juveniles that pawned their Gillettes will have a chance at character bits in mining camp movies.

THE DOLLAR GAS BILL

The Dollar Gas Bill was signed by Smith. Anybody with only a dollar gas bill should pay it, not sign it.

DRAMATIC and MUSICAL

"ADRIENNE" FIRST SUMMER SHOW IS BRIGHT AND PLEASING

"ADRIENNE," a musical comedy in two acts with libretto by A. Seymour Brown and music by Albert Von Tilver. Presented at the George M. Cohan Theatre on Monday evening, May 28.

CAST.

Sid Darrel	Charles Cahill Wilson
Nora Malone	Laura Arnold
Prison Guard	John Kearney
First Prisoner	William Creco
Second Prisoner	Mohamed Haussain
Third Prisoner	Robert Mazuz
Bunk Allen	Billy B. Van
Grace Clayton	Mabel Ferry
Thomas	Robert Starr
John Grey	Richard Carle
Mrs. John Grey	Jean Newcomb
Bob Gordon	Dan Healy
Adrienne Grey	Vivienne Segal
Stephen Hayes	Harry Fender
Shrine Attendant	John Kearney

"Adrienne," the first of the summer shows to reach Broadway has set a high mark for those that are to follow as it contains far more entertainment than many of the winter productions which are supposed to be the leaders in musical entertainment. The summer show, usually very short in the comedy line, depending more upon the chorus and dancing to put it over has become something of a habit but "Adrienne" is different and is genuinely amusing with numerous laughs.

There are two comedians in the cast, and good ones too. Billy B. Van is the first and Richard Carle, the second. Van has been away from musical shows for a long time, having been for the past two or three years in vaudeville with James J. Corbett. Carle has been in musical shows but has been seen but little along Broadway.

Carle does about the best work of years in the role of a married man whose flirtateous desires are continually spoiled by his large and jealous wife who keeps a continual eye on him and appears at the most inopportune times and places.

The book is not particularly funny and so it is up to Carle to do considerable clowning himself and he does it cleverly.

Billy Van is as good in this piece as he was in "The Rainbow Girl" which kept audiences laughing at the New Amsterdam for a full year and then put in two more on the road.

Van is a jailbird, who upon the day of completing his sentence resolves that his crooked path has ended and that in future he is to be straightforward and honest. But he leaves the jail broke and before he gets out of its sight is approached by two old cronies who prevail him upon to go back to the easy way of getting money. The pair that approach him have a novel idea as to the way to get some easy money. They have made the acquaintance of "Adrienne," a young heiress who has become interested in the spirit world and they plan a means of enlightening her in regard to the occult matters and at the same time relieve her of her fortune. Vivienne Segal is the heiress and she sings and acts charmingly. She is in love with Harry Fender, the tenor, and he tries, aided by her father and mother to prevent her from going to the Temple to witness the spirit scenes, but all these fail and she leaves to learn the mystery and incidentally to lose all her jewels. She is at the last miraculously saved, the robbers are foiled, and all ends happily.

This might not have happened if Van, upon whom the conspirators depended to put the plan over, had not found a bottle of gin and this soon put an end to his scheming and he filled the part with laughter, did some amusing dancing and a fall or two that was really wonderful.

The dancing is a big feature of the show and the chorus lavishly dressed in some scenes and almost entirely disrobed in others is fine. The day of the walking chorus is all over and Dave Bennett who put the dances on evidently well realized it when he started with "Adrienne." No big Broadway chorus ever worked harder than this one and much of the work is wonderful.

There are a whole row of dancers in solos in duets, Carlos and Inez are fine, Mary Kitchen, clever; Fridkin and Rhoda, the Keene Twins and others cover themselves with dancing glory.

Lou Lockett, late of vaudeville, does some of the best dancing of his career.

Miss Siegel displayed a voice which seems to be steadily improving in quality and size and her vocal art is fine. In several numbers she was really charming, the duet "Love Is All" being particularly fine. Miss Siegel has evidently been devoting much time to the improvement of her singing as her tones while full and clear are delivered without the slightest effort and the quality is excellent.

There is considerable good singing in the piece, especially that of the Lyric Four, a female quartette that did about the finest bit of work heard on Broadway in many a day. Their voices blend beautifully and they sang with a style and finish that was a delight to the ear. The quartette is made up of Edith Holloway, Pauline Miller, Jean Young and Angela Manilla. Evenly balanced vocally, excellently rehearsed their singing will be long remembered.

The plot of the piece might perhaps be strengthened but as no one wants to bother with that in a summer musical show, the piece can run along alright as it is.

There is one comedy song which will doubtless be remembered and whistled and hummed along Broadway. It is called "Sing Sing," and is sung early in the show. It carries a very clever lyric and a bright tune.

Charles Cahill Wilson recently with a stock company in Brooklyn plays the role of Sid Darrell, the chief conspirator, and he does some surprisingly good work.

Dan Healy is fine and other members of the cast are especially good. The costuming and scenery of the piece are all that could be asked.

"OFFICER 666" IN FRENCH IS WELL PLAYED AT THE SELWYN

"OFFICER 666." Given in French by the Silvernail Players and translated from the English of Augustin McHugh by Hugo Manche and Clou D'Argent. At the Selwyn Theatre on Tuesday, May 29, 1923.

CAST.

Bateato	Nick Long
Phelan—L'Argent 666	Auguste Aramini
Whitney Barnes	Carlin Crandall
Travers Gladwin	Clarke Silvernail
Helene Burton	Eva Le Gallienne
Sadie Small	Kay Laurel
Thomas Watkins	Dan Walker
Alfred Wilson	H. Paul Doucet
Mrs. Burton	Peverly Sitgreaves
Captain Stone	George Dechaux
Kearney	Marcel Rousseau
Ryan	Hugo Manche
Agent	Jose Yovin

The Silvernail Players will sail shortly to present a series of American plays in the French tongue, in Paris. They went into training on Tuesday by presenting this American farce to an American audience but using more or less pure Gallic diction. True, the French of the different characters varied a trifle and it is more than possible that the language they spoke is more intelligible on this side of the water than it will be in Paris, but taking it all in all, they did succeed in putting in the required number of "s'il vous plait's" je ne comprends pas's" to the square foot and we would not be at all surprised if they met with success in the far country.

The production is on the type of a French version of an American stock company but the performers, all of whom are capable in English, did remarkably well in the strange language. Clarke Silvernail played the leading male role with confidence and understanding and Eva Le Galliene made an attractive heroine, acting the part with ease and discretion. Kay Laurell seemed a trifle uncertain of her lines but succeeded to get through effectively and R. Paul Doucet made a convincing villian, excellently cast for the plot. Auguste Aramini, as "L'Agent" and George Dechaux as "Captain Stone" played their parts well and furthermore spoke French as if they were accustomed to conversing in that tongue.

LAMBS GAMBOL AT CARROLL

The Lambs held their annual spring gambol at the Earl Carroll Theatre last Sunday evening, and as might have been expected surpassed all predecessors in variety and sparkle of entertainment. In fact, the features came with such fast and furious pace the audience had hardly been able to recover from one laughing spell before another equally humorous onslaught was aimed at them. The only fault that could have been found with the performance was in that it ran too long, the bill running until after midnight.

One of the most impressive of the offerings was the opening number by George Christie, entitled 'To Memory Dear." Here an old-time actor, confronted in the Lambs Club with the mocking spirits of modern players who said that all the public wants nowadays is "hokum," called forth the shades of various imposing characters of Shakespeare, as played by their leading exponents, and proved that the famous poet still packed a dramatic punch. H. Cooper Cliffe portrayed Henry Irving as Shylock, George Le Guere giving an impression of Ada Rehan as Katherine and Frederick Lewis evoking memories of Edwin Booth as Hamlet. All gave stirring and life-like pictures of these personages and parts.

The sight of various young men frisking about in feminine garb is always bound to evoke laughter at such affairs, so naturally a number of them capered about in this fashion in a song and dance act called "Leading Ladies of The Lambs." For a more earnest touch there was "The Finished Story," by Edward Ellis, which started out rather satirically, but wound up with tragedy. A young author had been using his amours with women as plots for his novels. Unwittingly he has had an affair with his valet's wife and the latter kills him for revenge. The playlet was admirably acted by Frank Morgan and Frederick Burton.

Among the other offerings were "Our Radio Station," an amusing burlesque by Gene Buck; 'The Bagdad of Romance," by Tom Barry, and "Four Well Known Dames—and a Guy," by Gene Buck and Raymond Hubbell.

ALEXANDRA CARLISLE DIVORCED

Alexandra Carlisle, who plays the part of Clara Jewett in the Selwyn production of "The Fool" at the Times Square Theatre, is now a divorcee. Her former husband, Dr. Albert Pfeiffer, was granted a divorce last week in the Massachusetts Probate Court.

The doctor charged his wife with desertion, saying that she had been constantly on the stage since their marriage. They separated in 1920 and it was agreed that Mrs. Pfeiffer should have the custody of their six-year-old adopted daughter with permission for the doctor to visit the child.

Miss Carlisle and Dr. Albert Pfeiffer were married in London in 1912. At that time the actress was appearing in "Everywoman." Miss Carlisle has long been interested actively in politics and was a Massachusetts delegate to the Republican National Convention in 1920.

HOUDINI IS SKEPTICAL

Harry Houdini, one of the judges in the *Scientific American's* spook contest, acknowledged absolute skepticism as to spiritistic manifestation Sunday night, although professing a sincere desire to believe. The subject came up at a dinner at the Hotel McAlpin of the Society of American Magicians of which Houdini is president.

When asked about his difference with the editor of the *Scientific American* which resulted in his temporary dismissal from the board of judges in the magazine's contest, Houdini said that the matter has been straightened out and he told of futile endeavors to convince himself that communication with a spirit world was possible.

For the past twenty-five years, Houdini said he had been trying to convince himself that there was some way of communicating with the spirit world, and had one of the largest libraries in the country on occult subjects. Nowhere had he found evidence that would in any way convince him. All of the tricks done by so-called spirits, could be reproduced by him, he said, even to the extent of spirit messages. A compact was entered into between him and five of his relatives now dead to communicate with each other if possible, but all are dead and not a word had he heard from any of the five. Not only this but he had attended all of the seances and such gatherings as might in some way convince him, but of no avail. "I want to believe," he concluded, "but my mind will not let me."

OPERATIC BILL FOR BENEFIT

A gala operatic bill, announced for Sunday evening, June 10, at the Century Theatre, will be the second of three performances for the benefit of the Veteran's Mountain Camp. This show will consist of the five best-liked acts from the five most popular operas, with different sets of prima donnas, tenors and baritones from the Metropolitan and Chicago Opera Companies.

The program will include the prison scene from 'Il Trovatore," with Mmes. Gladys Axman, Eleanora de Cisneros, and Messrs. Nicola Zerola, Guiseppe Interrante. The last act from "Rigoletto" will be given with Mmes Nina Morgana, Anita Klinova, and Messrs. Harmond Tokahyan, Guiseppe Danise, and Pietro De Biasi.

Then will come the Nile scene from "Aida" with Mmes. Marie Rappold, Anita Klinova and Messrs. Manuel Salazar, Vincente Ballester.

The second act of "Madam Butterfly" will be sung with a real Japanese prima donna, Hara Onuki, in the title role, with Mme. Klinova, and Messrs. Mario Velle, Francesco Curci and Natale Cervi in the other leading roles.

The first act from "La Boheme," with Anna Fitziu, Giacomo Lauri-Volpi, Vincente Ballester, and Interrante, De Biasi and Cervi, will be the final offering on the program.

TABLET FOR GILLESPIE

A bronze memorial tablet in honor of Eugene F. Gillespie of the United States Navy, formerly assistant treasurer of the Royal Theatre, was unveiled yesterday in Gillespie Square, Webster avenue and 165th street, The Bronx. Taking part in the ceremonies were the Fire Department Band, the Bronx Post of Veterans of Foreign Wars, the Keith Boys' Band, St. Mary's Catholic Union and Drum Corps, the Mayor's Committee of Women on National Defense, and several hundred neighbors who knew Gillespie.

KELLNER IS T. & D. MANAGER

SAN FRANCISCO, June 4.—William Kellner, formerly on the Ackerman & Harris staff, has been appointed manager of the T. & D. Theatre, Berkeley, Cal., which house has been added to the West Coast Amusement Co. circuit.

Matt Woodward will sail on June 9th for England, on the *Adriatic*.

Jimmy Shea has been engaged to appear at Perry's, in Coney Island.

Burns and **Allen** are playing independent dates throughout New England.

Bert Lohr and Mercedes have been routed over the Keith time in a new act.

Sharkey, Roth and **Hewitt** have been given a full route over the Loew Circuit.

Eddie Clifford has signed to do recording work for the Vocalion Company.

Zez Confrey and his orchestra are this week playing at Rhodes in Providence.

Margery Card is understudying the feminine roles in "You and I" at the Belmont.

B. S. Moss returned last Monday from a two weeks' sojourn at French Lick Springs, Ind.

Matty White, formerly of White and Beck is doing a new act with Al. Ross at the piano.

The Littlejohns will open a tour of the Orpheum Circuit in San Francisco on June 10th.

Muriel Rogers and **Lew Brown** opened on the Loew Circuit in a new act last week.

Neil Pratt has replaced Charles Dow Clark in the role of Daniel Drum in "Give and Take."

Henry Ainley heads the cast of Drinkwater's "Oliver Cromwell," produced in London last week.

Nat Kalcheim, of the Chicago Orpheum junior booking office, visited New York last week.

Phoebe Whiteside is appearing with Harry Yorke's Bell Hop Sextette, now playing a Keith route.

Bob Linkers and **Marion Berry** are to be featured in a new comedy, entitled "Help Yourself."

Markell and **Gay** will close their season in Atlantic City on July 29th and rest up during the summer.

Margie Norman, formerly with Hurtig and Seamon's "Rockets," is rehearsing with a new vaudeville revue.

Fanny Brice has completed her tour of the Orpheum coast houses and is now returning to New York.

Zaza and **Adele** returned to New York last week after touring the Middle West with their dance offering.

Josephine Harmon and **Georgia Sandes** have combined in a new sister act in which they will open shortly.

Helen Moretti returned to New York last week and will open for a tour of the Keith Metropolitan houses this week.

Howard J. Green, the vaudeville author, has returned from his honeymoon and is trying to concentrate on work.

Eddie Heffernan has been signed for the juvenile role in Earl Lindsay's new revue at the Strand Roof, New York.

Jack and **Fanny Williams** are breaking in a new act, "Cry Baby," which will shortly be seen in the local houses.

Fred Lightner and **Sadie Banks** have formed a vaudeville alliance and will shortly show their act on the Proctor time.

ABOUT YOU! AND YOU!! AND YOU!!!

Earl Larrimore has succeeded Humphrey Bogart in the latter's role in "Steve," at the Princess Theatre, Chicago.

Lizzie B. Raymond has joined Cliff Dean's act, entitled "The Unfair Sex," which opened at Newark, N. J., this week.

Jack Waverly and **Robert Robson** have been added to the cast of Louise Carter and Co., now appearing in vaudeville.

Dorothy Duncan has been signed to head one of the road companies to present "Polly Preferred" on tour next season.

Leo Henning is framing a new "three act" for vaudeville in which he will be assisted by Ruby Howard and Fred Farber.

The Four Ortons have completed their long engagement with the Pantages Circuit and have opened on the Poli time.

Betty Byrne, who was in the cast of "The Demi-Virgin," has signed a three year contract with the Universal Film company.

Charley Rogers and Company have concluded a season's tour over the Loew Circuit in their comedietta, "The Ice Man."

Charles Winninger and **George Bickel** have been engaged to play in the Wood's show "Light Wines and Beer," in Chicago.

Ethel Gray, formerly of Page and Gray, and Ula Mack, formerly of Mack and Dean, have joined hands in a new vaudeville act.

Pauline Frederick, now in Los Angeles, is preparing to leave for Europe shortly. She is under contract to make pictures abroad.

Fritz Lieber will have the leading role in Arthur Hopkins London presentation of "The Fountain," a new play by Eugene O'Neill.

Tommy Bloom, secretary to Sam H. Harris, has been confined to his home for the past week as the result of a minor operation.

Channing Pollock, author of "The Fool," has been elected a member of the Society of Dramatic Authors and Composers of France.

Jay Elwood has been engaged to play the principal comedy role in Bide Dudley's musical play, "Sue Dear," which goes on tour next season.

Fred and **Adele Astaire** have, according to cable reports, scored a big hit in "Flirting," a new revue which recently opened in London.

Garry Owen, recently with the vaudeville playlet, "Compliments of the Season," has been engaged for Earl Carroll's "Vanities of 1923."

Sam Bernard, who has been spending several weeks at Mt. Clemens recuperating from the effects of a severe operation is back on Broadway.

Marion Raymond, who was featured in a road company of "Pretty Peggy," will shortly make her initial appearance in vaudeville in a new singing act.

Mamie and **Willie Rolls** will sail for New York from England on July 14th and will open for a tour of the Keith and Orpheum circuits in August.

"Smiling" Billy Mason and **Alice Forrest** returned from Europe lest week and opened for a tour of the Keith time at the Prospect Theatre on Monday.

Charles Lunn and **Merrill Metheny** have shelved their vaudeville act, "Cheating the Law," and are filling a stock engagement in Columbus, Ohio.

Yvette Rugel, vaudeville singer, sailed for England on the White Star Liner Majestic on Saturday. She will sing in the London halls this summer.

John Steel is leaving the cast of "The Music Box Revue" in order to fulfill picture house engagements. Wynne Bullock is replacing Steele in the cast.

Harry Lenetska, formerly in the Orpheum circuit's booking office, and more recently with Floyd Stoker, joined the staff of H. B. Marinelli's office this week.

Grant Mitchell has been engaged for the stellar role in "The Whole Town's Talking," an adaptation by John Emerson and Anita Loos of a Continental comedy.

Harry Steppe, has been engaged as principal comedian for Cain & Davenport's "Mimic Show," which will have the new name next season of "Dancing Around."

Regina Wallace has been signed for a prominent role in "The Breaking Point," the new Mary Roberts Rinehart play to be produced by Wakenalls and Kemper.

Arthur Fields, the phonograph singer, last in vaudeville with Jack and Irving Kaufman, is entering vaudeville with a single act. Fields owns a phonograph store in Harlem.

Louise Closser Hale and Charles Waldron have been signed by A. H. Woods for prominent roles in "The Next Corner," which will be given a New York showing in August.

A. H. Woods has engaged Grant Mitchell for the stellar role of "The Whole Town's Talking," an adaptation by John Emerson and Anita Loos from a continental success.

Philip Goodman, interested in "The Old Soak" with Arthur Hopkins, is going into the producing business business on his own hook and will have a show out by August.

Anna Fitziu, the opera singer, who had been stricken with bronchial pneumonia, has recovered and will shortly leave for the country to recuperate from the effects of the illness.

Florence Kelly and **Jean Ennor,** who recently returned from a four months' tour of the M. L. Kelley Circuit in Panama, will shortly return to vaudeville in a new singing act.

Chauncey Olcott, closed in "The Heart of Paddy Whack," which he was touring in under the direction of the Selwyns. The same vehicle will be used by Olcott next season.

Sylvia Field, who scored quite a hit in "The Cat and The Canary," will have the leading role in "Connie Goes Home," a new comedy to be brought out next season by Kilbourne Gordon, Inc.

Hosoutra, the Oriental dancer who has been appearing with Ed Wynn in "A Perfect Fool," will return to vaudeville for the summer and will return to the Wynn show this Autumn.

Joe Smith and **Charles Dale,** of the Avon Comedy Four and Arthur Field and Harry Goodman, opened Monday for the Keiths in Newark where they are doing a version of the old act.

George Barnes has completed his engagement with a stock organization in Denver and has opened with the President Players, Washington, playing the juvenile role in "Abie's Irish Rose."

Charles Winninger and **George Bickel** have been signed by A. H. Woods to head the cast of the New York presentation of "Light Wines and Beer," which will open at the Eltinge Theatre in August.

Gremaine Mitty, French danseuse and her husband and dancing partner, Eugene Tillo, will sail for France on July 4th, the former wishing to visit her grandma who has expressed a desire to see her at once.

Margaret Lawrence, who recently closed in "Secrets," at the Fulton, will spend her holiday abroad and will return the latter part of August to appear on tour in the same play under the direction of Sam H. Harris.

Fortunello and Cirillino, who were featured in last year's edition of "Greenwich Village Follies," will spend the Summer in vaudeville, having been given a Keith route. They will rejoin the "Follies" in the Autumn.

Dorothy Manning, formerly of Manning and Hall, has retired from the show business to take up housekeeping in Richmond, Va., where she was married two weeks ago to William Darden, a non-professional of that city.

James W. Cody, who has been associated with a number of Shubert musical shows, has been signed by Earl Carroll as stage manager for "Vanities of 1923," which opens at the Carroll Theatre the latter part of June.

Joe Cook, known in vaudeville as "the one man vaudeville show," has been signed for Earl Carroll's forthcoming summer revue, "Vanities of 1923," which will open at the Earl Carroll Theatre the latter part of the month.

John Charles Thomas and **William Powell** were injured last week when the auto in which they were riding slipped over an embankment. Both are working on a new Cosmopolitan film which is being held up on account of their injuries.

Robert Ames has been engaged and will be featured by the Bohemians, Inc., in a new comedy without music by Edward Laska which they will present early this summer. Ames is at present playing the role of the hero in "Icebound" and formerly appeared in "It's a Boy" and also with Henry Miller.

Grace Atwell Mordant, Gilda Grey, Blanche Mehaffey, Shirley Vernon, Constance McLaughlin, Marcel Miller, Helen Lee Worthing, Hazel Jennings and **Edna Wheaton** have been added to the cast of those who are to appear at the Lamb's Gambol on June 3, at the Earl Carroll Theatre.

Victor Oliver and Eli Dawson have formed a partnership to produce vaudeville acts and cabaret revues. Their first offering, "The Jazz Craze of 1923," opened on the Fox time last week. The cast includes Alice Turner, Sam Aero, the Frederick Twins and the Seven Dixie Boys.

Christine Winthrop, who recently completed her work in the screen version of "Little Old New York," which is to be Marion Davies' next release, is taking a much needed rest in Atlantic City, prior to beginning rehearsals for a new play in which she is to be featured.

RUNNIN' WILD
THE JAZZ FOX TROT
CAROLINA MAMMY
SAW MILL RIVER ROAD
Fox Trot
HIT
B'WAY'S BEST BALLAD
WONDERFUL ONE
THE BALLAD BEAUTIFUL
SONGS FROM
SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont St.
DETROIT
144 West Larned St.
CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO—193 Yonge St.
LEO F
711 Seventh
LONDON, W. C. 2, ENGLAND—138 Charing

FEIST, Inc.
New York
CHICAGO
167 No. Clark St.
MINNEAPOLIS
235 Loeb Arcade
PHILADELPHIA
1228 Market St.
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Street
AUSTRALIA, MELBOURNE—276 Collins St.

MELODY LANE

MUSIC MEN AT LOSS TO EXPLAIN RADIO'S EFFECT ON SONG SALES

Questionnaire Out to Music and Phonograph Dealers May Solve Matter—Many Condemn Broadcasting While Others Declare It Is a Boost for Song Sales

"Is Radio Hurting or Helping Your Business," is the title of a questionnaire being sent to all music and phonograph dealers, and some music publishers, by "The Wireless Age," a radio publication of which J. Andrew White is editor, which is seeking to prepare a comprehensive article on the subject, in effort to arrive at a satisfactory conclusion as to whether the sales of records and songs have actually increased or gone down as a result of broadcasting stations.

The questionnaire reads in part: "Some phonograph dealers think that radio hurts the sale of records. Some think it helps them. What does it do in your case? This is a vital question that concerns both talking machine and radio industries." It is further explained that the dealers' co-operation is asked so that the question may be decided and the total of the answers and remarks presented to the press.

Questions asked of the dealers and publishers are: "Do customers buy records they have heard by radio? How many records have you sold in that way? Are such sales made with or without demonstration? If without, how many hours of selling time have you saved? What class of record is most in demand by radio fans?

"Do you know of any definite case in which radio has prevented the sale of machine or records? How many? When you balance sales lost by radio against sales gained through radio, what is the net result, a gain or loss?"

Other questions ask what make of machine is handled by the dealer, kind of records, and whether or not they sell radio parts, and other merchandise. Additional remarks may be added by the one filling out the blank, and their views of the whole situation is sought and their co-operation in getting first hand information.

Although the claim has been made that approximately 20 per cent. of the sales of phonograh records has fallen off, many publishers are anxiously waiting to hear the results of the questionnaire sent out by the "Wireless Age," some of them being of the opinion that radio does not materially help to decrease the sales of records or music. Many large publishers, on the contrary, believe that radio is the best possible means of letting the people know a new number is on the market, and in no other way could they do it as well and completely as by radio.

One of the chief arguments put up by the American Society of Composers, Authors and Publishers, in their campaign to make radio broadcasting stations secure Society licenses for performing music for profit is that the sales of sheet music and phonograph records have fallen off and so in turn taken that much in revenue away from the authors, composers and publishers.

A few of the music publishers, however, and among them are some of the leaders declare that the radio is a great boost for songs. That it places the new number immediately before millions that could not be reached through the ordinary publicity mediums in months, that it is a genuine quick action publicity stunt which gives the entire world the tune, words and title of the newest number almost as soon as it is off the press and creates a buying demand.

MILLS AN ENTERTAINER

A copy of the Atlantic Edition of the London Daily Mail, published on board the S. S. *Berengaria*, reached here last week and contained a tribute to Jack Mills in its story of the Ship's concert for the benefit of British and American Seaman's Institutes, which was held in the First Class Lounge.

The story read in part: "Mr. Jack Mills proved that he could entertain as a singer as successfully as he can publish songs and make them popular. . . ." Joe Young, song-writer, assisted with the entertainment also, and rendered syncopated songs.

Mr. Mills is at present in London.

FRANCES GENDERING TO MARRY

Frances Gendering, for years private secretary to Philip Kornheiser, professional manager of Leo Feist, Inc., will on Saturday night of this week at her home at No. 10319 One Hundred and Twelfth street, Richmond Hill, L. I., be married to Edward Alberts, a non-professional.

Miss Gendering has a wide acquaintance among singers and music people and numbers her friends in the music world by the hundreds.

SOLLY COHN'S FATHER DIES

Rev. Wolff Cohn, well known among songwriters and music men, died at his home at No. 601 West 162nd Street on Thursday night of last week. The funeral services were held on Friday.

He was the father of Solly Cohn, assistant professional manager for Leo Feist, Inc.

MUSIC MEN AFTER CARNIVALS

All forms of out-door amusements such as carnivals, circuses, country fairs, etc., will be required to take out a license for playing copyrighted music for profit shortly, the American Society of Composers, Authors and Publishers having notified its various representatives throughout the country on Monday to check up on that type of show and gather evidence of infringement of copyright of the society's music.

Up until now the out-door shows have not been asked by the society to take out licenses for the use of its music, but from now on, according to officials of the composers and authors' organizations, an active campaign against these shows will be undertaken at once.

Gathering evidence against such traving shows will probably be one of the most difficult tasks ever set for the society representatives being that the shows travel from one state to another, etc., and the question of how many people the show plays to is also a factor that will prove a disadvantage being that the license fees are based on the seating capacity of shows.

Carnival showmen declare, however, that only a few of the larger circuses actually come under the classification of "playing music for profit," and that music is about the last thing of importance in their shows, being that in most cases any standard numbers will serve their purpose.

NOVELTY SONG PLACED

Willy Raskin, Lew Pollack and Sidney Mitchell, have placed their new song "She May Be the Life of the Party, but She'll be the Death of Me," with Beilin & Horowitz.

WITMARKS IN NEW HOME

After occupying their own building in West 37th street for a period of twenty years, M. Witmark & Sons leased the fifth and sixth floors of the recently erected office building at 1650 Broadway, taking possession of the new premises early this week. They have a fifteen year lease on both floors which have a total floor space of 14,000 square feet, approximately 2,000 feet more than in the 37th street building, which was sold a short time ago.

While all departments are now housed at the Broadway address permanent arrangements are not expected to be completed for about two weeks. Everything making for the most modern and conveniently equipped publishing house has been installed, and fire-proofed when possible.

The professional, mechanical, concert, sales and commissary departments are located on the fifth floor as well as the executive offices. On the sixth floor is the band and orchestra department, accounting, shipping, arranging, sheet music, stock, library and other departments. All the various departments are arranged for the grestest possible efficiency, bringing together those that should be near each other and allow for no lost motion in handling stock or anything else.

The professional department which has been next to the Palace Theatre building for about eight years moved over on Tuesday morning. At present there are seven piano studios leading almost fan shape from the reception room, laid out according to the plans of Julius Witmark, and is considered a wonderful space saver for them. The reception room is but a few feet from the elevator. New pianos have been installed, and the rooms are ventilated by a new system. The studios are also absolutely sound proof, two and three way windows and doors having been built for the purpose. The band and orchestra department which has been located for about two years at 1658 Broadway has also moved over and is on the sixth floor.

When all departments are finally settled and things running smoothly, members of the concern believe that they will have one of the most modern and efficient music publishing houses in the country.

KAY-STERN CO. REORGANIZED

The Kay-Stern Music Company, which was formerly reorganized and incorporated, after which it will take over the firm of Pinkard & Schafer, music publishers who recently opened offices in the Hilton building. The Pinkard firm had the catalogue of Kay-Stern which has been in existence over a year and since acquired a trade value thought to be an advantage over a new name which would have to be made.

Two of the incorporators and officers of the new organization will be Maceo Pinkard and Abner Greenberg, attorney, who was at one time connected with Jerome H. Remick & Co.

SONGWRITERS' SHOW NETS $7,000

The Songwriters' Benefit staged at the Century theatre on Sunday night recently netted $7,000 for the writers' fund. One of the biggest shows of the year was staged in the big playhouse for the songwriters and it could have been even greater judging from the enthusiasm shown by the big vaudeville acts, all of whom were anxious to go on.

When the curtain rang down at eleven thirty over a dozen big time acts were on the stage ready to go on if asked, irrespective of the hour.

NEW PEASE-NELSON SONGS

Harry Pease and Ed G. Nelson have placed two new songs with Leo Feist, Inc., for early release. They are "When the Moon Shines on the Cow Shed" and "I Don't Care Whose Mamma You Were (But Your My Sweet Mamma Now)."

PLAN SUITS AGAINST BROADCASTE

The American Society of Composers, Authors and Publishers, through it's legal department, is gathering evidence for a concerted drive on radio broadcasting stations, and expects to file suits for infringement of copyright in wholesale numbers within the next ten days. Many of these stations against which suit will be brought will be in and around New York and Newark, etc. A test case near New York would give Nathan Burkan, general counsel of the Society, an opportunity to personally take charge of the case, and this is being sought.

According to J. C. Rosenthal, general manager of the A. S. C. A. & P., the campaign will be the most energetic ever carried out by the Society and representatives of the organiaztion all over the country have been instructed to gather evidence against infringing stations in their respective territory. Mr. Rosenthal characterized the various organizations to fight the Society as small time outfits that could either play the Society's music or let it alone, but if the former is done without a license being secured, the law provided for the protection of the composers and authors, and infringers would be dealt with.

Not only will steps be taken against the radio stations but against orchestras who assist in the violation of the sections of the Copyright Act. These will be notified to refrain from doing anything that would harm the writers and publishers of songs. Such notice was recently served on Vincent Lopez who was broadcasting at the Hotel Pennsylvania through a relay wire to station WJZ in Newark. Lopez immediately consented to aid the Society.

Orchestras that persist in infringing at radio stations, Mr. Rosenthal pointed out, were in reality helping to ultimately bring about their own downfall, according to an authority he quoted from a musicians' paper. For in time, the radio station would do away with the need of nine orchestras out of ten if not more.

"Eventually, every station that sends out the Society's copyrighted music without permission or a license will have to come to terms," said Mr. Rosenthal, "unless the laws of the United States as enacted by Congress do not mean anything." In its coming fight with the radio people, which is expected to be but a matter of days, the Society will use all of its resources and if necessary its surplus lying in the treasury said to amount to several hundred thousands of dollars. In addition to this the quarterly dividend of approximately $40,000 could also be appropriated if the members saw fit. However, the Society officials believe that this will not be necessary, and that after the first test case the rest of the stations of any importance at all will fall in line and secure a license from the Society.

The Society is asking for a license fee of a minimum of $250 per year up to $3,000, according to the part popular music plays in the part of the stations' program and if the music sent out constitutes a "performance for profit." The chief argument centers about what constitutes a public performance for profit. The Society maintains that, while the stations do not actually charge for the programmes sent out, they make their money from selling radio equipment, etc. The radio people, on the other hand contend that their broadcasting of music cannot be proven "a performance for profit" inasmuch as they absolutely do not charge for their concerts.

COHAN RETURNING TO COAST

Philip Cohen, Los Angeles, representative of the American Society of Composers, Authors and Publishers, is leaving New York this week after a ten-day visit on business. Mr. Cohen is known as the most active and hustling of the society representatives, his territory being nearer 100 per cent licensed than any other in the country.

BURLESQUE

FEW NEW SHOW CASTS ARE FILLED

MGRS. OBJECT TO SALARY DEMANDS

Burlesque managers are holding off in filling the casts for shows on the Columbia Circuit next season. The reason ascribed by the managers is that the actors' salary demands are far above what they anticipate or will pay them.

In the beginning of June last year most of the managers on both the Columbia and Mutual Circuits had their casts for this season virtually completed. This year it is just the opposite as the managers have only for the rosters of their shows people that have been held over on contract from the past season.

It is claimed by the managers, as a result of the salaries paid to actors during the past season a great many shows which would have pulled out even or made a fair margin of profit for the owners showed a loss. They said that with the high cost of operation that would be entailed by paying actors' salaries they demand for the coming season it would be futile to begin operating a show at all, as they run shows for profits and not for the benefit of the scene painters, builders, costumers and other help. Therefore, a number of managers have lined out a schedule of operation for the coming season in which they have fixed a maximum cost for production, scenery, costuming and actors. This, they say, they will strictly adhere to as it will be the only possibility of their being able to show any return on their investment, for if they were to go beyond this figure they would simply guarantee themselves losses at the end of the season.

GAYETY RE-OPENING

WASHINGTON, D. C., June 4.—The Gayety Theatre reopened Sunday for one week, with Harry Strouse's "Talk of the Town." The house is opening again on account of the convention of the Shriners, of three days which started June 4. There will be midnight shows for six nights during the week, or in other words the show will play twenty performances during the week, which will be a record for burlesque. Manager Strouse wanted to eliminate the matinees, but Mr. Scribner insisted on a full quota of performances.

ABBOTT AND YOUNG ENTERTAIN

Bud Abbott and George Young entertained their friends, on special invitations, issued in their behalf by Billy Vail, at the Empire Theatre, Cleveland, on Monday Evening, June 4. They were assisted by Jack Hunt, Mae Dix, George Leon, Jessie McDonald, Arthur Lanning and the big chorus.

MOLLIE WILLIAMS AT COLUMBIA

Mollie Williams is the special attraction with Dave Marion's Summer Show this week. Eva Tanguay, who finishes her engagement on the Pantages Time, this week, at Memphis, Tenn., will open with this show at the Columbia, New York, June 11.

SUTTON FOR BAND BOX

Brad Sutton was engaged as producer for Mannheim's Band Box Theatre, Cleveland, last week. Sutton will remain at the Band Box for at least four weeks presenting a new bill each week.

MORTAN FURNISHED BAND

The jazz band which played at the Bohemian night entertainment at the Burlesque Club last Sunday night was supplied by Nat Mortan.

NO STOCK FOR MINER'S

The possibilities of Miner's Eighth Avenue Theatre being operated under a stock burlesque policy faded last week when the Minskys, who had planned to re-establish burlesque at this historic theatre at Eighth avenue and Twenty-sixth street, found that the expenditure necessary to put the theatre in shape for stage productions of any kind were too prohibitive. Consequently, the deal is off and it is possible the house will re-open as a picture theatre.

Minsky's idea was to install entertainment along the lines of that which he has made popular and profitable at the National Winter Garden in East Houston street. He had been in negotiation with the owners of the property for several months. The latter, however, would not make the necessary repairs to put the stage and other parts of the house in shape, the estimated cost of which would be $30,000.

In its halcyon days Miner's Eighth Avenue was the only burlesque house on the West Side and had things all its own way from Fourteenth street to Fifty-ninth street. In addition to getting the neighborhood folk it also drew a transient clientelle from Jersey, being in close promixity with the Twenty-third street ferry. The house has since been renamed The Chelsea and has operated under a straight picture policy for the past seven years.

SIGN FOR "HIPPITY HOP"

Peck and Kolb were very active in recruiting talent for their numerous burlesque enterprises including "Hippity Hop" on the Columbia Circuit, this week. Up to date for their numerous shows they have signed: Mlle. Babette, Harry Shannon, Johnny Weber, Tommy and Ruth Hanlon, Jessie and Hubert McDonald, Claire Evans, George Wright, Don Weary, juvenile; John Forte, Kitty Madison, Eileen Rogers, Tommy Cooper, leader; Walter Floyd, property man and Mike Murphy, carpenter.

NAT MORTAN BOOKINGS

Last week Nat Mortan managed to find room in Columbia Burlesque Circuit attractions for next season for the following people: Artie Mayo, comedian, with Henry Dixon and Claire De Vine's "Jig Jig" company; Creedan and Tay with J. Henert Mack's "Breezy Times" company; Eddie Harrison, juvenile, with Harry Hastings' "Silk Stocking Revue"; Olive Grant with "Sliding" Billy Watson and Bob Travers' show.

"RADIO GIRLS" CAST

Sim Williams is lining up the cast for his "Radio Girls" show on the Columbia Circuit and so far has reengaged Billy Gilbert, principal comedian and Bobby and Emma Wilson. He also added the following new members to the company: Pauline Glenmar, soubrette and Joe Reh.

COLUMBIA GETS THE OLYMPIC

The deal, whereby the Columbia Amusement Company acquires the lease of the Olympic Theatre, Chicago, has been completed and the big wheel shows will be the attractions at that house for the coming season. The local manager has not yet been selected.

MUTUAL MANAGERS MEETING

A meeting of the franchise holders and house managers, included in the Mutual Circuit was called for Tuesday, June 5, where plans for next season's campaign were fully discussed. A list of the houses and show owners is to be completed and announced shortly.

DOTTIE BENNETT SIGNS

Ed Rush has booked Dottie Bennett for his "Georgia Peaches" show on the Mutual Circuit for next season.

COLUMBIA HOLD ITS ANNUAL MEETING

OFFICERS ALL RE-ELECTED

The annual meeting of the Columbia Amusement Company was held one week in advance of the regular yearly date at the executive offices of the organization in the Columbia Theatre Building last Thursday. All of the officers and directors were present, with the majority of the stockholders being represented by proxies.

At the election which took place, J. Herbert Mack was elected president and Sam H. Scribner, secretary and general manager. All of the other officers and directors were re-elected for another year.

It was announced that the circuit would take over the Olympic Theatre, Chicago, to take the place of the Columbia Theatre there as the "loop" stand for the circuit. Jake Isaacs, formerly manager and agent for Al H. Woods' attractions, was appointed manager of the Olympic, which, after remodeling and redecorating, will open September 1.

William Wolfolk, who has been managing the Gaiety Theatre, Louisville, will be sent next season to take charge of the Colonial Theatre, Cleveland, and Bob Symonds, who managed the Gaiety Theatre, Buffalo, will go to the Casino Theatre, Philadelphia, as manager.

It was voted to declare a ten per cent annual dividend on the stock of the Baltimore Theatre Company, which operates the Palace Theatre in that city; on the Gaiety Theatre, Washington, stock; Gaiety Theatre, Kansas City, and the Columbia Theatre, New York.

During the meeting various plans of production and standard of equipment were discussed, and it was decided that all of the producers on the circuit be called to attend a meeting on Thursday morning, at which this problem would be discussed.

JIMMY COOPER ILL

Jimmy Cooper was taken ill last week at Boston and had to undergo treatment for nervous breakdown at a local hospital. On the advice of his physicians he will retire temporarily and for a rest and will close the engagement of his "Beauty Revue" at the Casino Theatre, on June 9.

KITTY GARNER RE-ENGAGED

Kitty Garner, was reengaged through Ike Weber last week by W. S. Campbell for his "Youthful Follies" on the Columbia Circuit, and with her was added to the cast her husband, Al. Grant.

ARMSTRONG IN NEW YORK

Harry J. Armstrong, one of the Original Jolly Corks, from which emanated the Order of Elks, is visiting New York. He is a member of the Chicago Lodge of Elks.

WEBER SUES EDDIE HALL

Isaac N. Weber, burlesque agent, filed suit last week in the Third District Municipal Court against Eddie Hall for the sum of $100, which amount is due for services rendered, according to the complaint.

NORA HENRY IN WASHINGTON

Nora Henry is visiting Washington, D. C., during the Shriners' convention. She will leave there June 12 for Atlantic City, where she will spend the summer.

BABE ALMOND SIGNS

Babe Almond will be the Soubrette with the Mollie Williams Show next season.

ONE TICKET FOR BURLESQUE CLUB

There will be but one ticket offered at the election of the Burlesque Club to be held Thursday, June 14 at 8.30 P. M. A second board of directors had been placed on the ticket by petition, and it included the names of Dan Dody, Phil Dalton, Lou Reals, William S. Clark, Meyer Harris, and Maurice Cain.

By unanimous consent this has been withdrawn and it will remain for the secretary to merely go through the formality of casting one ballot. The directors on the regular ticket bring Dave Marion, Walter K. Hill, Nash Martin, Frank Hunter, James Coughlin, for two years, and Maurice Cain, to fill an unexpired term of one year. All the members expressed their satisfaction at this sign of complete harmony existing in the club. At the meeting held on Sunday, June 3, routine business and reports were submitted. The new clubhouse is expected to be ready for opening on July 4, and a parade by members and guests is planned. Invitations will be extended to prominent city officials to take part in the ceremonies.

The members of the club were entertained at a smoker held Sunday evening and all those who were fortunate enough to attend voted the occasion wonderful. Toasts were offered to all those present and absent, and the refreshments were plentiful and real. Mrs. Wesson, assisted by Stewart Frank Wesson, had provided a table that contained all the seasonable delicacies, which were attacked heartily by the guests. All the officers were present.

Capt. Irving O'Hay delivered a short oration and Eli Dawson's Orchestra furnished the music. Entertainment was provided in plenty by the guests. Meyer Harris, Nat Golden, Gus Kahn acted as waiters, and saw to it that no one was overlooked.

It has been proposed that the club hold an outing for its members and a committee has the matter under consideration.

KARMA FOR STROUSE SHOW

Harry Strouse engaged Mme. Karma, oriental dancer, as a feature with his "Talk of the Town" show which is playing the Gayety theatre, Washington, this and next week during the Shriners' convention.

ISAACS SELLS HOTEL

Fred Isaacs has sold the New Haynes Hotel at Springfield, Mass., and with Mrs. Isaacs Mae Kerns is living on the farm at Palmer, Mass. He expects to open a big hotel in Springfield, Mass., next fall.

SIGN FOR SUMMER STOCK

Nat Mortan has placed Gus Fay and Lester Doer, comedians and Babe Allman, soubrette, with the Olympic theatre stock company for two weeks beginning next Monday.

SIGN FOR SIDMAN SHOW

Walter Smith, Pearl Briggs, Nola Edwards, Harry Harrigan and Dick Hahn have been signed by Lou Sidman for his Mutual Wheel Show.

FAY AND DORR IN STOCK

Gus Fay and Lester Dorr will open at the Olympic in stock for two weeks commencing June 11.

VIRGINIA SELLERS SIGNS

Virginia Sellers has signed with Harry M. Strouse for his "Talk of the Town" Co. next season.

WALTER FLOYD RETURNING

Walter C. Floyd writes from Brighton, England, that he will return to America in July.

QUICKEST NOVELTY HIT OF THE YEAR

I'LL HOP, SKIP AND JUMP
INTO MY MAMMY'S ARMS

Has that something called "Hit"

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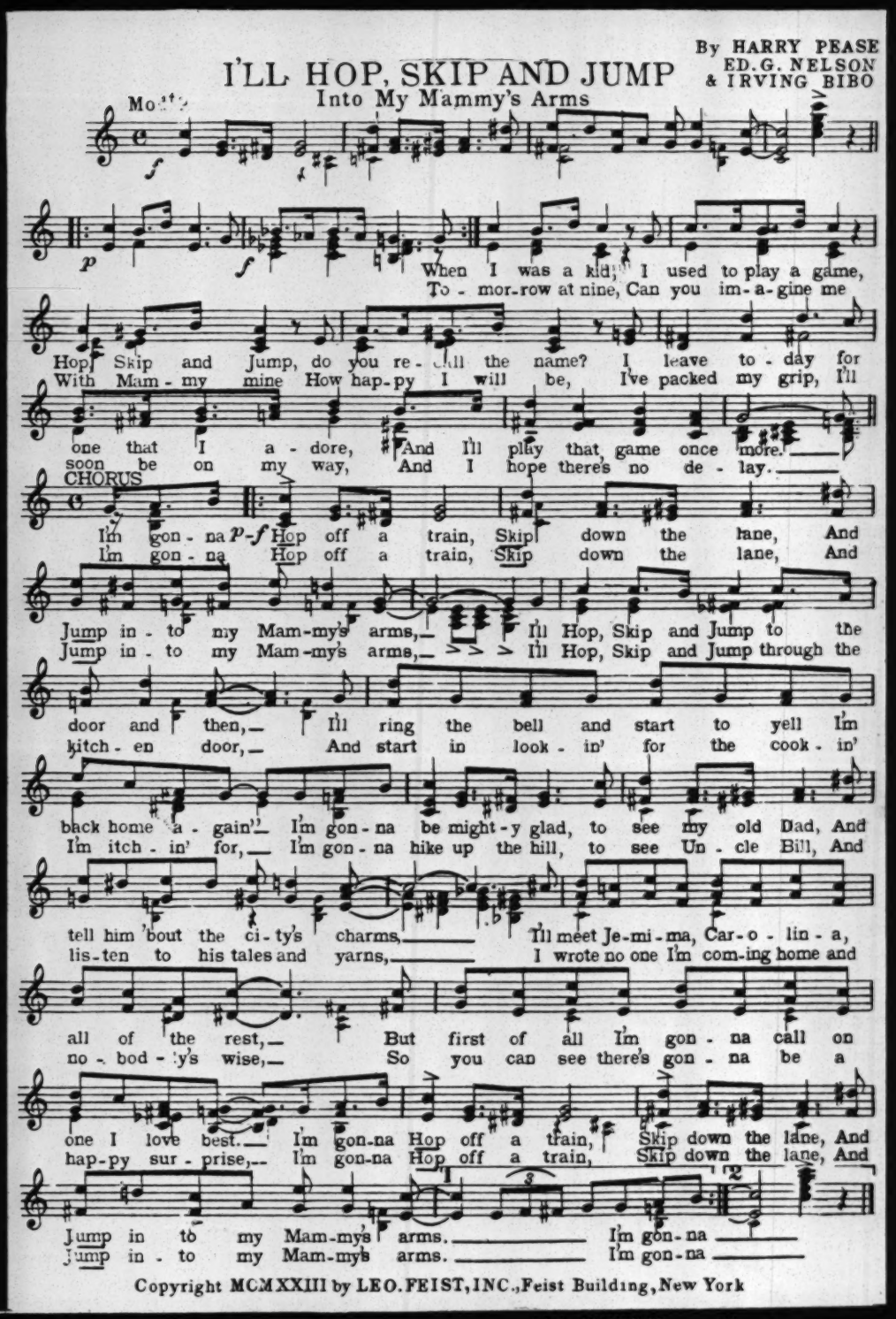
I'LL HOP, SKIP AND JUMP
Into My Mammy's Arms
By HARRY PEASE
ED.G. NELSON
& IRVING BIBO
When I was a kid, I used to play a game,
To - mor-row at nine, Can you im-a-gine me
Hop, Skip and Jump, do you re - call the name? I leave to - day for
With Mam - my mine How hap-py I will be, I've packed my grip, I'll
one that I a - dore, And I'll play that game once more.
soon be on my way, And I hope there's no de - lay.
CHORUS
I'm gon - na Hop off a train, Skip down the lane, And
I'm gon - na Hop off a train, Skip down the lane, And
Jump in - to my Mam-my's arms, I'll Hop, Skip and Jump to the
Jump in - to my Mam-my's arms, I'll Hop, Skip and Jump through the
door and then, I'll ring the bell and start to yell I'm
kitch - en door, And start in look - in' for the cook - in'
back home a - gain" I'm gon - na be might - y glad, to see my old Dad, And
I'm itch - in' for, I'm gon - na hike up the hill, to see Un - cle Bill, And
tell him 'bout the ci - ty's charms, I'll meet Je-mi-ma, Car-o - lin - a,
lis-ten to his tales and yarns, I wrote no one I'm com-ing home and
all of the rest, But first of all I'm gon - na call on
no - bod - y's wise, So you can see there's gon - na be a
one I love best. I'm gon-na Hop off a train, Skip down the lane, And
hap-py sur - prise, I'm gon-na Hop off a train, Skip down the lane, And
Jump in to my Mam-my's arms. I'm gon-na
Jump in - to my Mam-my's arms. I'm gon-na

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VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE
Week of June 11, 1923

NEW YORK CITY

Riverside—Bert Hughes & Polo Team—Bill Robinson—Harry Conley & Co.—Ernest R. Ball—Kerr & Weston—Walsh & Ellis—Bailey & Cowan—Savoy & Brennen.

81st Street—Aaron & Kelly—Mary Haynes—Al K. Hall & Co.—Fleming Sisters—Chic Sale.

Broadway—Murray & Alan—Jos. K. Watson.

Jefferson (First Half)—Ormsbee & Remig—East Side, West Side—Yorke & King—Stars of the Future—Kay, Hamlin & Kay. (Second Half)—L. & H. Ziegler—Harrison & Dakin—Burke & Durkin—Arnaut Bros.

Franklin (First Half)—Lehr & Mercedes—Arnaut Bros. (Second Half)—Herman & Shirley—Dotson—Owen McGivney—B. & B. Wheeler—Wm. & Joe Mandel—The Wager.

Regent (First Half)—Dotson—Owen McGivney—B. & B. Wheeler—Wm. & Joe Mandel—The Wager. (Second Half)—Crafts & Haley—Hawthorne & Cook—Lenore Kern.

Coliseum (First Half)—Williams & Taylor—Harrison & Dakin—Dooley & Sales—Julius Tannen. (Second Half)—Stars of the Future.

Fordham (First Half)—Crafts & Haley—Burke & Durkin—Singer's Midgets. (Second Half)—Dooley & Sales.

Hamilton (First Half)—Princess Wahletka—Tom Smith. (Second Half)—Lehr & Mercedes—Holmes & Lavere—Princess Wahletka.

BROOKLYN, N. Y.

Orpheum—Splendid & Partner—Mabel Burke & Co.—Fortunello & Cirrillino—Bob Albright & Co.—Harland, Dixon & Girls—Elizabeth Brice—Olcott & Mary Ann—Moran & Mack.

Bushwick—Lady Alice's Pets—Roxy Larocca—Jack Norton—Leedom & Stamper—Franklyn-Charles & Co.—Wright & Deitrich—Avon Comedy Four—Ted Lorraine & Co.

Flatbush—Sealo—Bob Hall—Rooney & Bent—Davis & Pelle.

Far Rockaway—Columbia (Second Half)—Yorke & King—Murray & Oakland—Williams & Taylor—Kay, Hamlin & Kay.

BALTIMORE, MD.

Maryland—Maureen Englin—Al Wohlman—Al Striker—Ibach's Band—Lytell & Fant—La Palarica Trio—Olga, Myra & Plaza Orchestra—Helen Ware.

BOSTON, MASS.

Keith's—Ferry Corwey—Bryan & Broderick—Senator Ford—Lou Tellegan & Co.—Walters & Walters.

CINCINNATI, OHIO

Palace—Lawton—Lexey & O'Connor—Kavanaugh & Everett—Murphy & Clark—Coogan & Casey—Val Vox.

CLEVELAND, OHIO

Palace—Dooley & Storey—William Kent & Co.—Tommie Burke.

105th Street—Frank Farnum & Band—Weaver & Weaver.

Hippodrome—Lew Wilson—Ward & Dooley—Jack George Duo.

DAYTON, OHIO

Keith's (First Half)—Thornton & Squires—Hallen & Day—Fox & Allyn—Warr's Symphonists—Wade Booth—Wilson Aubrey Three. (Second Half)—Bellies Duo—Bernard & Scarth—Dance Creations of 1923—Wills & Robbins—Fitch's Minstrels.

DETROIT, MICH.

Temple—Gilbert Wells—Stan Stanley Trio.

INDIANAPOLIS, IND.

Palace (First Half)—Zeno, Moll & Carl—Mack & Velmar—Morgan & Binder—Fitch's Minstrels. (Second Half)—Crystall Bennett & Co.—Stewart Girls—Wallflower—Hammond's White Way Orchestra.

LOUISVILLE, KY.

National (First Half)—Crystall, Bennett & Co.—Stewart Girls—Wallflower—Hammond's White Way Orchestra. (Second Half)—Zeno, Moll & Carl—Mack & Velmar—Morgan & Binder.

MONTREAL, CAN.

Imperial (June 10)—Ring Tangle—Pardo & Archer—Inglis & Winchester—University Trio—Collis Sisters—Mary Jane.

PHILADELPHIA, PA.

Keith's—Bevan & Flint—Wilton Sisters—Josef Diskay—Hugh Herbert & Co.—Storm—Claudia Coleman.

PITTSBURGH, PA.

Davis—John & Nellie Olms—Santos & Hayes—Local Chorus—Rube Clifford & Co.

PORTLAND, ME.

Keith's—Great Leon—Cupid's Close-Ups—Ed & Ida Tindell—Rockwell & Fox—Tabor & Green—Ted & Betty Healey.

SYRACUSE, N. Y.

Keith's (First Half)—Bobbie Randall—Gretta Ardine.

TOLEDO, OHIO

Keith's (First Half)—Bellis Duo—Bernard & Scarth—Murray, Kissen & Co.—Wills & Robbins—Dance Creations of 1923. (Second Half)—Thornton & Squires—Wade Booth—Hallen & Day—Warr's Symphonists—Fox & Allyn—Wilson Aubrey Three.

WASHINGTON, D. C.

Keith's—Yong Wang & Co.—Helen Stover—Leo Donnelly & Co.—Powers & Wallace—Victor Moore & Co.—Creole Fashion Plate—Fenton & Fields—Thomas & Akers.

WHITE PLAINS, N. Y.

Lynn (First Half)—Hazel Harrington. (Second Half)—Dave Roth—Meehan's Dogs.

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ORPHEUM CIRCUIT
Week of June 10, 1923

CHICAGO, ILL.

Palace—Van & Schenck—Wells, Virginia & West—Frederic Fradkin—Rice & Werner—Le Hands.

State Lake—Yarmark—Wellington Cross—"Rubeville"—Fisher & Gilmore—Primrose Four—Redmond & Wells.

DES MOINES, IA.

Orpheum—Don Valerio Trio—Frank De Voe—Jean Adair & Co.—F. & T. Sabini—Sheldon, Ballentine & Heft.

KANSAS CITY

Main Street—The Shiek.

LOS ANGELES, CAL.

Orpheum—Blossom, Seeley & Co.—Morris & Campbell—Frank Whitman—Jane Connelly—Snow, Columbus & Hoctor—Fannie Brice—Clayton & Edwards.

Hill St.—De Marcos & Band—Walton & Brandt—Fireside Reveries—Gordon & Rica.

MILWAUKEE, WIS.

Palace—Roy Bargy & Orchestra—Ben Welch—Little Cottage—Glanville & Saunders.

MINNEAPOLIS, MINN.

Hennepin—Silver, Duval & Kirby—Chas. Irwin—Hal Skelly—Olga Cook—Gardell, Pryor & Co.—Margaret & Monell—Rainbow's End.

ST. PAUL, MINN.

Palace—Fevreck & Clair—Hickman Bros.—Weber & Ridnor—Dolly Kay—Land of Fantasy.

SAN FRANCISCO, CAL.

Orpheum—Irene Franklin—Mrs. Rodolph Valentino—W. C. Fields—Bernevici Bros.—Duval & Symonds—Sylvia Clark—Duncan Sisters.

Golden Gate—Frank McIntyre—Roy & Mayo—Eberle—Boreo—McDonald Three.

PANTAGES CIRCUIT
Week of June 11, 1923

WINNIPEG, MAN.

Correcida Animals—G. & H. Ellsworth—Prevost & Goulet—Yvette.

REGINA AND SASKATOON

Minton Bros.—Roy & Arthur—Jones & Sylvester—Foley & La Tour—Latell & Vokes—Frances White.

TRAVEL

Nada Norraine—Georgia Minstrels—Casson & Klein—Byron & La France.

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SPOKANE, WASH.

Ziska—Spanish Dancers—Ulis & Clark—Jack Strouse—Healey Trio.

SEATTLE, WASH.

Petraman—Lewis & Brown—Knowles & White—Harry Downing Co.—Marion Claire—Long Tack Sam.

VANCOUVER, B. C.

Adonis & Dog—Pool's Melody Maids—Youth—La France Bros.—O'Meara & Landis—Downing & O'Rourke.

BELLINGHAM, WASH.

McBanns—Connolly & Frances—Telephone Tangle—Gallerini Sisters—Warren & O'Brien—Les Gladdans.

TACOMA, WASH.

Leon & Mitzi—Three Falcons—Callahan & Bliss—Purcella & Ramsay—Juliet Dika—Clay Crouch & Co.

PORTLAND, ORE.

Laura DeVine—Early & Light—Harry Seymour—Kranz & White—Frankie & Johnnie—Gautier's Toy Shop.

TRAVEL

Martinelli—Conn & Albert—Klass & Brilliant—Dance Evolutions—Francis Renault—Geo. Mays.

SAN FRANCISCO, CAL.

Detroit Trio—Speeders—Nan Halperin—Chuck Haas—Cronin & Hart—Reno Sisters & Allen.

OAKLAND, CAL.

"Whirl of the World."

LOS ANGELES, CAL.

Phil. La Tuska—Mack & Castleton—Olga Michka Co.—Charbot Tortoni Co.—Walter Weems—Six Sheiks of Araby.

SAN DIEGO, CAL.

Pasquali Bros.—Dummies—Princton & Vernon—Alpine Three—Ed Allen & Taxi—Burke & Betty.

LONG BEACH, CAL.

De Lyons Duo—Jim & Jack—La Pine & Emory—Marriage versus Divorce—Regal & Moon Co.—Hori Trio.

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OGDEN, UTAH

Bob La Salle Co.—Joe Jackson—Equilla Bros.—Lewis & Norton—Chick Supreme—Rose & Roma.

DENVER, COLO.

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers—Jack Doran.

COLORADO SPRINGS AND PUEBLO

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle & Lewis.

OMAHA, NEB.

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

KANSAS CITY, MO.

Eva La Rue—Rial & Lindstrom—Rogers, Boy & Rogers—Virginia Belles—Morrissey & Young.

MEMPHIS, TENN.

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

CHICAGO KEITH OFFICE
Week of June 10, 1923

CINCINNATI, OHIO

Palace—Lawton—Murphy & Clark—Valentine Vox.

CLEVELAND, OHIO

Read's Hippodrome—Ward & Dooley—Jack George Duo.

INDIANAPOLIS, IND.

Palace (First Half)—Mack & Velmar—Fitch's Minstrels. (Second Half)—Crystal Bennett Co.—Stewart Sisters—Hammond's Band.

KOKOMO, IND.

Strand (First Half)—Coulter & Rose—Page, Hack & Mack. (Second Half)—Rose & Bunny Brill—Birds of Paradise.

LEXINGTON, KY.

Ben Ali (First Half)—Frederick Winn Co.—Johnny Clark Co.—Cook & Oatman.

RICHMOND, IND.

Murray (First Half)—Clayton & Lennie—Sylvia Dean Co.—Rose & Bunny Brill. (Second Half)—Cook & Oatman—Page, Hack & Mack.

WESTERN VAUDEVILLE
Week of June 10, 1923

CHICAGO, ILL.

Majestic—Trennelle Trio—Morgan & Ray—Lee & Cranston—Voland Gamble—Rubini Sisters—Gene Greene—Johnson & Baker.

ABERDEEN, S. D.

Orpheum—Frank & Mae Collins—Mowatt & Mullen—Milton & Lehman.

FARGO, N. D.

Grand (First Half)—Frank & Mae Collins—Mowatt & Mullen—Milton & Lehman. (Second Half)—Redford & Madden—Harry Rappi—John Alden & Co.

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GRAND FORKS, N. D.

Orpheum (Friday and Saturday)—Grace Manlove & Co.—Casey Devlin.

GRAND ISLAND, NEBR.

Majestic (Sunday)—The Lampinis—Keith & Parker—Anderson, Young & Co. (Friday and Saturday)—Robb & Whitman.

KANSAS CITY, KANS.

Electric (First Half)—Mack & Reading. (Second Half)—Keith & Parker.

KANSAS CITY, MO.

Globe (First Half)—Woodland Trio—Jack & Eva Arnold—Watson & St. Alva—Cannon Sisters. (Second Half)—Tom Brant Ford—Walter & Mae Siegried.

LA CROSSE, WIS.

Rivoli—Ray & Edna Tracey—Fred Lewis—John Alden & Co.

MILWAUKEE, WIS.

Majestic—Berg & English—Williams & Howard—Galetti's Monks—John P. Medbury & Miss Ellis—Gladys Delmar & Band—Stanley & McNabb—Four Tamakis.

MINNEAPOLIS, MINN.

Seventh St.—Sigsbee's Dogs—Leonard & Barnett—Tom Davies & Co.—Desley Sisters & Co.—Bender & Armstrong—Jimmy Dunn.

NORFOLK, NEBR.

Auditorium (Wednesday and Thursday)—Robb & Whitman.

ST. LOUIS, MO.

Grand—Yost & Clady—France & Jerome—Stanley & Wilson Sisters—Gordon & Day—Hickey & Hart Revue—Nick Hufford—Leona Hall Revue—Three Alex.—Knapp & Cornella.

Skydome (First Half)—Carter & Powers. (Second Half)—Jack Polk—Jack & Eva Arnold—Berger & Seamon—Arley & Gibson.

SOUTH BEND, IND.

Palace (First Half)—Sterling & Gold—Six Musical Nosses—Debell & Walters. (Second Half)—Clayton & Lennie.

SPRINGFIELD, MO.

Electric (First Half)—Weber & O'Brien. (Second Half)—Watson & St. Alva.

TOPEKA, KANS.

Novelty (First Half)—Tom Brantford—Walter & Mae Siegfried. (Second Half)—The Lampinis—Anderson, Young & Co.—Mack & Reading.

POLI CIRCUIT
Week of June 4, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—La Fleur & Portia—Duncan & Joyce—Pepito—Danize & Dane—Runaway Four—Paul Whiteman's Hyde Band.

HARTFORD, CONN.

Capitol (Second Half)—Two Lusters—Elkins, Fay & Elkins—Lesson for Wives—Belle Baker—Courtney-Keys Paterson.

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NEW HAVEN, CONN.

Palace (Second Half)—Samstead & Marion—Meredith & Snoozer—Southern Four—Nita Mae & Co.—Chief Caupolican—Bits of Dance Hits.

SCRANTON, PA.

Poli's (Second Half)—Stanley, Galini & Co.—Hal & Hazel Langton—Just Out of Knickers—Chung Hwa Trio—Royal Purple Girls.

SPRINGFIELD, MASS.

Palace (Second Half)—Van Baldwin Trio—Goelett & Hall—Bobby Jackson & Co.—Gilbert & Kenny—Emilie Lea & Co.

WATERBURY, CONN.

Palace (Second Half)—Ed & Ida Tindell—Ergotti & Herman—Five Entertainers—Mel Klee—Harry Kahne.

WILKES-BARRE, PA.

(Second Half)—Monti & Parti—Alma Braham & Co.—Capp's Family—Margaret Ford—Laces & Ladies.

WORCESTER, MASS.

Poli's (Second Half)—Carr & Brey—Ann Suter—Around the Corner—Watts & Hawley—Gus Fowler.

F. F. PROCTOR
Week of June 4, 1923

NEW YORK CITY

Fifth Avenue (Second Half)—Wm. Ebbs—Ritter & Knapp—Mulroy McNeele Ridge—Ben Bernie & Band—Sweeney & Walters.

23rd Street (Second Half)—Shaw & Lee—Brooks & Rena—Wm. Edmonds & Co.—Latoys Models—Saxon & Griffin—Bohemian Life.

58th Street (Second Half)—Chester & Devere—O'Brien & Josephine—Newkirk Moyer Sisters—Howard & Lind—Nas & Etta Mitchell—Hugh Herbert Co.

125th Street (Second Half)—Dolly Wilson & Co.—John McKenna & Co.—Ormbee & Reese—Ash & Hall—Leigh & Jones—Edwards & Edwards.

ALBANY

(Second Half)—Bell & Gray—Smith & Strong—Pardo & Archer—Hall & Dexter—Reynolds, Donegan & Co.

(Continued on page 26)

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CIRCUS

BUFFALO RUNS AMUCK

WASHINGTON, June 4.—A buffalo bull appearing here with a Wild West Show, which is a side feature with Rhoda Royal's Circus, went on a rampage last week, butting down the partition in one of the corrals and goring an ostrich to death. He then smashed his way down the street but finally was lassoed by one of the cowboys with the show. The rodeo officials stole a march on Jersey justice by condemning him to be shot, on the grounds of his being a menace to the other animals with the outfit. When killed he was passed along to the Indians for a barbercue.

The ostrich had been a prize specimen and had been brought here for use in the riding contests.

MAIN CIRCUS IN MEDINA

The Walter L. Main Circus played Medina, N. Y., Monday, May 28, which is the home town of Mr. and Mrs. Andrew Downie. During the evening performance the Medina Masons presented Mr. Downie with a life membership in their lodge.

SELLS-FLOTO FOR PHILADELPHIA

The Sells-Floto Circus will play a week of one-day stands this week in Massachusetts and will jump from Pittsfield, Mass. Saturday, June 9th to Philadelphia, Pa., where they play the week of June 11th.

HARVEY BACK FROM BOSTON

R. M. Harvey, general agent of the Sells-Floto Circus, has returned to New York from Boston, Mass., where the show was just playing a week's engagement.

JUNGLELAND FOR MAIN CIRCUS

James Heron, of the Walter L. Main Circus, is putting on a big annex show with the circus which will be called Jungleland.

MAIN AGENT IN CHICAGO

F. J. Frink, general agent of the Walter L. Main Circus, is in Chicago and is stopping at the Palmer House.

LLOYDS WITH MAIN SHOW

The Riding Lloyds, with six people, joined the Walter L. Main Circus at Medina, N. Y. May 28th.

CIRCUS ROUTES

Al. G. Barnes Circus—Erie, Pa., June 8; Dunkirk, N. Y., 9; Geneva, 10; Utica, 12; Albany, 13; Amsterdam, 14; Troy, 15; Poughkeepsie, 16; Chester, Pa., 18; Burlington, N. J., 19; Asbury Park, 20; Elizabeth, 21; Jersey City, 22; Paterson, 23.

Sparks Circus—Rutland, Vt., June 8; Glens Falls, N. Y., 9; Peekskill, N. Y., 10; White Plains, 11; Mt. Vernon, 12; Stamford, Conn., 13.

Gentry Bros and Patterson Combined Shows—Martinsburg, W. Va., June 8; Chambersburg, Pa., 9; Hagerstown, Md., 11; Hanover, Pa., 12; Gettysburg, 13; Carlisle, 15; Palmyra, 16; Lebanon, 18.

Ringling Brothers—Barnum & Bailey Combined—Zanesville, Ohio, 7; Akron, 8; Canton, 9.

Sells-Floto—Providence, R. I., 6; Worcester, Mass., 7; Springfield, 8; Pittsfield, 9; Philadelphia, Pa., 11-16.

CIRCUS MEN IN NEW YORK

Messrs. Mugivan and Bowers of the Mugivan-Ballard-Bowers Interests directors of the Hagenbeck-Wallace Circus, John Robinson Circus and the Sells-Floto Circus were in New York last week. On their trip east they visited the Walter L. Main Circus at Batavia, N. Y., the Sells-Floto Circus at Boston and the Sparks Circus at Haverhill, Mass. and report that all three of the Shows were doing a nice business.

Mr. Mugivan returned to the Winter Quarters of the John Robinson and Sells-Floto Circus at Peru, Ind., where he is supervising the $100,000 additional buildings that are being put up this Summer and also the working of the Five hundred acre farm.

Mr. Bowers returned to Detroit, Mich., where the Hagenbeck-Wallace Circus, of which he is manager, were playing a three-day engagement. Mr. Bowers reports that his Circus has been playing to capacity ever since it opened at Louisville, Ky., April 28th.

SELLS-FLOTO HAVE BIG WEEK

The Sells-Floto Circus played Boston, Mass. last week and with the new circus lot in the centre of the residential section, good transportation and ideal weather along with the Press giving them plenty of space and speaking in the highest terms of the performance and management. The Circus did capacity business.

LORMAN-ROBINSON IN KENTUCKY

Charles Stratton, manager of Lorman-Robinson attractions, was in New York last week. The show is now playing Kentucky and Mr. Stratton reports that it is doing a nice business.

MUGIVAN SEES SHOW

Jerry Mugivan motored over from Peru, Ind. to Wabash to see the Golden Bros. Circus when they played that town and reports that they have a very fine fifteen car show.

INCREASING QUARTERS

At the Winter Quarters of the Hagenback-Wallace Circus, French Lick, Ind., they are putting up a seventy-five thousand dollar addition to their already large quarters.

SANGER BUYS ELEPHANTS

The Sanger Shows have purchased from the Mugivan-Ballard-Bowers Interests two performing elephants.

Main, Walter L., & Andrew Downie Show Combined—Franklin, Pa., 6; Sharon, 7; Meadville, 8; Conneaut, O., 9; Norwalk, 11; Freemont, 12; Adrian, Mich., 13; Hillsdale, 14; Albion, 15; Dowagiac, 16.

Robinson, John—London, Ont., 7; Chatham, 8; Windsor, 9; Stratford, 11; Guelph, 12; Peterborough, 13; Belleville, 14; Kingston, 15; Ottawa, 16; Montreal, P. Q., 18.

Sparks Circus—

Hagenbeck-Wallace Shows—Port Huron, Mich., 8; Flint, 9; Bay City, 11; Owosso, 12; Ionia, 13; Grand Rapids, 14; Benton Harbor, 15; Michigan City, Ind., 16; South Bend, Ind., 18.

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OUTDOOR EXPOSITIONS

CLEANING UP THE CARNIVALS

Thomas Johnson, general counsel and commissioner of the Showmen's Legislative Committee, is vigorously prosecuting his campaign against the carnival show proprietor and amusement managers that fail to keep their entertainments clean.

The fact that show owners send in to the organization their dues regularly fails to save them as the checks or money orders are returned immediately if the investigators of the organization report that the shows are not being operated according to the standards adopted, and they are dropped from the organization.

In connection with the above, last week one of the big shows was dropped from the organization and check for $111 dues returned.

In the Showmen's Legislative Committee of America letter, signed by Mr. Johnson, General Counsel and Commissioner wrote in part as follows:

Dear Sir:—

Your registered letter with enclosure of cashier's check for $111 received and note that said check covers two weeks dues for your shows and concessions and I am returning same to you herewith.

I have begged, pleaded and implored you to conduct nothing but clean shows, but you have failed, refused and neglected to do so. Your associates in business have even stated that they would run any kind of a show they wanted to.

Some of you men imagine this Organization is a sort of a "flat joint" where all you have to do is send in money and you can receive protection and favorable criticism.

Because of the numerous complaints we have received, I caused an investigation to be made of your show by one of our deputies, and his affidavit is on file, showing that you have violated every pledge you made; that you were running percentage wheels and even had cards tacked up in the booths stating that the prizes would be exchanged for money; that you were running roulette wheels, chuck luck, buy back, gypsy camps and were also giving indecent girl shows.

I have come to the conclusion that your word is absolutely unreliable, and I have caused your name to be stricken from the role of membership in this organization, as being unfit to associate with legitimate show owners who are striving to "clean up" and raise the standard of the morale of the outdoor show business.

You can rest assured that this Association means business, and will spare no efforts or money to give clean shows and amusements or get out of the business. You can have your choice and I think that the sooner that men like you get out of the show business, the better it will be for the show business.

I feel that I have been more than fair with you in this matter, and have given you every opportunity to do what is right. If you want to again become a member of this Organization your application will have to be passed upon by the Membership Committee composed of the legitimate show men.

It will be up to them whether you are allowed back again, but you can rest assured that if the vote is in your favor that I will insist upon the maximum penalty being imposed upon you and your Organization.

So in view of the above, you need not send any more money into this organization. We really do not need money that bad.

Very truly yours,

Showmen's Legislative Committee of America.

ACCIDENT IN PARK

SCRANTON, Pa., June 4.—Fifty persons were injured, three seriously, when the supports of a dance pavilion at Lake Winola gave way and more than 100 dancers slid to the ground 15 feet below. The pavilion, a two-story frame structure which opened Decoration Day for the season, is owned by the Lake Winola Amusement Corporation.

BIG DAY AT COLUMBIA

Columbia Park, North Bergen, N. J., had one of the biggest days in its history Decoration Day, when there were over 50,000 paid admissions. J. J. McCarty's new Paradise Ride was well patronized, as were all the other rides, with a continual line of patrons awaiting their turn. John Metz's Pit Show, presenting Serpentina, is doing capacity; George Dexter is doing the lecture inside. At Bartel's Zoo, so far this season business is away ahead of last year. The Bug House, dance hall, pony track, palmist parlors, restaurant and refreshment stands were doing capacity business. Although a little cool, the big swimming pool was swarming with bathers. All of the merchandise wheels and games are having a very good play. The free act program is as follows: Alfreno, high wire; Marie Devell, trapeze and Spanish web, and Martelle's, bicyclists.

NOW OR NEVER FOR CARNIVALS

Under the title of "It's Now Or Never For the Carnivals" a feature story is published in last week's issue of "The Country Gentlemen." The story is featured with a display line on the front cover of the paper and appears on page three of the publication.

Thomas J. Johnson, general counsel and commissioner of the Showman's Legislative Committee is featured in the story and an interesting article telling of his strenuous and successful efforts to clean up the carnivals takes up over two pages in the paper.

Under the heading of "The Carnival's Reprieve" an editorial on the subject is prominently featured.

PROTECTIVE ASSN. FORMED

At a meeting held last week in Harry Witt's office, New York, there was formed the New York Amusement Owners' Protective Association. Among those present were Thomas Brady, Harry Witt, Daniel Callihan, Charles Ballson, William Dauphin, Fred Phillips and Jules Bernheim. The next meeting will be held June 6, at which time a committee will be appointed to confer with all Eastern exposition owners and managers to co-operate for the benefit of traveling shows.

LUNA PARK DOING BIG

Luna Park with its large number of new devices and concessions started off to an unusually good season for the Coney Island resort. "The Pit," described as the new fun house, and "Love Nest," a revolving device, which are new additions this season, are attracting considerable attention from the patrons. The free attractions provided are a circus by Robinson's Elephants, high diving feats by Swann Ringen and concerts by Arthur Pryor and his band.

BERNARDI SHOWS FOR CANADA

William Glick, manager of the Bernardi Greater Show, was in New York last week. The show played the week of May 28 at Utica, N. Y., and this week they are in Watertown, N. Y. Mr. Glick reports that business so far this season has only been fair, and the week of June 11 they open in Montreal, Canada, and play several carnival dates in Eastern Canada before their Fair bookings begin.

CONEY OPENING BIG

Coney Island got its initial dedication of the season on Decoration Day when more than 500,000 people visited the resort. It was the largest crowd recorded at the resort on any Memorial Day during its history.

Business at the amusement parks, rides, concessions and dance halls was said to have been very good and better than anticipated.

ISLAND SHOW AT 12th ST.

Coney Island Attractions, Mark Witt, manager, which played Flushing, Long Island last week, is now located at 12th street and Second avenue, New York City.

THE LAUGH-PRODUCING MYSTIC ENTERTAINER

JUDSON COLE

ASSISTED BY THE AUDIENCE, IN A HUMOROUS INTERLUDE

SIXTY INJURED IN PARK ACCIDENT

SCRANTON, Pa., June 4.—About sixty persons were injured at Lake Winola, near here, last week when the upper porch of the dancing pavilion gave way and crashed to the dance floor below, spilling the occupants of the porch into a mass of struggling humanity and seriously injuring several. But one person, Adolph Haffner, sixty-nine years old, an employee of the company, was beneath the porch at the time it collapsed, and he was most seriously injured, suffering a compound fracture of the leg, lacerations of the scalp and probable internal injuries.

Because of ideal weather conditions, a rather large crowd had gone to the lake to enjoy the special attractions and those in the dancing pavilion gathered on the upper porch, despite the signs warning them to stay on the dance floor level. Suddenly, without any warning, a section of the porch extending about forty feet on the land side of the pavilion gave way. A scene of wild confusion followed and greatly exaggerated reports, putting the dead at 150 or more, drifted here. The road to the lake was choked with ambulances, hearses and cars of parents, relatives and friends within a few minutes, but park employees and city officials soon restored order. William T. Hansen, general manager and lessee of the park, stated that the company was covered by insurance.

GOLDEN RESIGNS

M. B. (Duke) Golden resigned last week as general agent of the World At Home Shows. Mr. Golden has gone to his home in London, O. and after a short stay there will devote his time in the future to his Rides interest. Mr. Golden was one of the best known general agents in the carnival world, having routed the Polack Bros. Shows from the time they started thirteen years ago to the present time and for two seasons routed both the Polack Bros. Twenty Big Shows and the World At Home Shows. Mr. Golden with his partner Louie Cordelli have the New Caterpillar Ride with the Bernardi Greater Shows.

SAVANNAH FAIR OCT. 27

The Savannah Tri-State Exposition will hold its annual fair in Savannah from Oct. 27th to Nov. 3rd inclusive. The officers of the association are: A. W. Morehouse, president; W. A. Johnson, vice-president; Thomas Purse, secretary-treasurer and B. K. Hanafourds, general manager.

NEW PARK FOR PURVEYING CO.

The Coney Island Purveying Company has acquired control of the Olympia Park at Penns Grove, N. J., and is fitting it up with new and up-to-date devices, shows and attractions.

The Purveying Company is on the lookout for a number of new concessions.

RIEL SHOWS DOING WELL

Felix Blei, general agent of the Matthew J. Reil shows, was in New York last week. Mr. Blei reports that for the past three weeks the show has played to very good business and that they are booked solid in good spots and have contracted with a nice circuit of Fairs.

BARNES SHOW IN JERSEY

The Al. G. Barnes Trained Wild Animal Circus is scheduled to play Elizabeth, N. J., June 21st; Jersey City, N. J., June 22nd., and Patterson, N. J., June 23rd.

ALLIGATOR BITES HANDLER

DECATUR, Ill., June 4.—Josie Osceola, an Indian youth appearing here with the Con T. Kennedy Shows, was severely bitten by an alligator with whom he wrestles as one of the features of the show. The accident occured while Osceola was trying to lift the reptile from the tank to the platform upon which they give this exhibition.

Osceola had stepped into the tank in which eight alligators were imprisoned and was prodding them in an effort to get one to the surface so that he might lift it to the platform. He reached for the reptile's gaping jaws to snap them shut while he dragged it from the tank, but missed and the jaws closed on his left arm. He was jerked into the tank and was later rescued by Billie Jimmie, a tribesman. Osceola is now confined to St. Mary's Hospital here.

PALISADE BUSINESS BIG

The Palisade Park, Palisade, N. J., after adding several novelties for this season, is again as usual drawing record breaking crowds and so far this season all shows, rides and concessions have been doing capacity business. Evans & Gordon freak animal show, a new attraction this season, is doing a wonderful business. Charles Armstrong's new caterpillar ride is running to full capacity. The restaurants and refreshment stands are clean, moderate in price and all doing a nice business. In addition to a nice free act bill each week they have fireworks display Tuesday and Thursday nights.

COLUMBIA HAS LIGHT WEEK

Due to the hot wave business for the Dave Marion show at the Columbia Theatre, New York, despite the fact that Mike McTigue, the conquerer of Siki, was an added attraction, was very poor with the gross business amounting to less than $6,000 on the week. It is said about the offices of the circuit that it was intended that the show remain at the house over the Summer, but should the business not pick up the attraction may be taken off within the next two weeks and the house closed over the Summer.

SANGER SHOWS IN PENNSYLVANIA

Floyd King of the Sanger Shows was in New York this week. Mr. King reports that his show is doing a nice business in western Penna. Mr. King paid a visit to the Gentry Bros. and Patterson Combined Shows at St. Marys, W. Va., Saturday, June 2nd, and although the shows got in late they had two capacity houses. The show is carried on nineteen cars with one ahead and they have a nice line up of circus acts and trained animals.

COHAN SHOWS FOR VANDERBILT

The Vanderbilt Theatre next season will be devoted solely to George M. Cohan attractions as a result of an agreement made last week between Cohan and Lyle Andrews, owner of the theatre. The first Cohan attraction will be "Two Fellows and A Girl," a comedy by Vincent Lawrence, which is now being presented at Cohan's Grand Opera House, Chicago. It will open at the Vanderbilt on Aug. 13.

SPARKS SHOW DOING WELL

Tony Ballinger, general agent of the Sparks Circus, was in New oYrk early this week and reported that his show was playing to very good business up through New England.

MUNICIPAL OPERA IN ST. LOUIS

ST. LOUIS, June 4.—The Municipal Opera company began its ten week season at the Municipal Theatre, Forrest Park, last week with the presentation of Victor Herbert's "Naughty Marietta." Indications point to a successful financial season for the company as $75,000 was realized through advance sales and season reservations. $25,000 will be spent in the presentation of each of the ten operas, special secenery and costumes being designed for each. Frank Moulan heads the cast as principal comedian, this being his fourth season. William J. McCarthy, second comedian, is the only other member of last year's cast of principals re-engaged. There are three prima donnas—Blanche Duffield, Helen Morrill and Dorothy Maynard. The other principals include, Craig Campbell, Flavio Arcaro, Detmar Poppen, Thomas H. Conkey and Roland Woodruff. The minor roles and chorus are filled by local boys and girls of whom there are ninety.

The other operas to be given during the season include Woolson Morse's "Wang," De Koven's "Fencing Master," "The Prince of Pilsen," Johann Strauss' "Die Flidermaus' ("The Bat"), Victor Herbert's, "Sweethearts," "The Gypsy Baron," "The Merry Widow," "Gypsy Love" and "The Spring Maid."

"FOLLIES" OUTING ON THURSDAY

The "Ziegfeld Follies" cast will hold their first annual outing tomorrow (Thursday) at Palisades Park, New Jersey. All of the members, including principals, will parade in buses and automobiles, led by a jazz band, to the 129th street ferry. At the park they will indulge in swimming races, running races, ball games and other outdoor sports. A dancing contest will be held late in the afternoon with Gilda Gray as the judge of the event. Lunch and dinner will be served at the park. Samuel F. Kingston, general manager of the Ziegfeld enterprises, will be in charge of the affair.

"BOOTLEGGERS" FOR LONDON

William J. Wilson, former producer of shows at the New York Hippodrome and who is now producing shows in London, is the head of a syndicate which will produce Will A. Page's play "The Bootleggers," under the title of "Prohibition, U. S. A." in London early in December. Page has been commissioned by the English backers to inject a new character in the play. This will be an Englishman who is observing Prohibition conditions in the United States.

"HEART O' BOHEMIA" FOR BDWY.

"Heart o' Bohemia," a new musical play with a Greenwich Village slant, by George Graff, Jr., and Bert Grant, will find its way to Broadway some time this summer. A syndicate of business men are said to be behind the production, which will be made by the authors.

Dolly Connoly, who with her husband, Percy Wenrich, has been appearing in the big picture houses of the middle west is back in New York.

EDWARDS TO HAVE MUSIC HALL

Gus Edwards announces that he will have his own Music Hall erected in the Times Square district and ready to open on January 1st. He says that a corporation capitalized for $1,000,000 under the laws of the State of New York is now being formed and that it will be known as Gus Edwards Music Hall, Inc.

The building is to be ten stories in height and is to house a music hall seating 1,200 on two floors, and will have a roof garden and midnight club. Edwards is reticent about divulging the identity of his backers and the proposed site. All he will say is that the project will be housed in the "Forties."

He says that he will present revues and novelties in the new theatre which he will personally produce along lines patterned after the attractions at the Alhambra and Empire Music Halls in London. He says he will also present novelties similar to those shown at Koster & Bials' Music Hall and Hammerstein's.

THEATRE STAFF MARRY

SAN FRANCISCO, June 4.—The staff of the Casino theatre is getting married as fast as it is possible without disrupting the organization. Art Framah, assistant manager started the ball rolling about two weeks ago when he married Ruth Moore, show girl, Alvin J. Maase and Bessie Emmons took the fatal step soon followed by Charles M. MacDonald who married Ruth Phipps.

"FOR VALUE RECEIVED" CLOSES

Ethel Clifton's play, "For Value Received," suddenly ended its season at the Apollo Theatre last Saturday night. The attraction moved to the Apollo from the Longacre Theatre last Monday and was to have remained at the former house for four weeks, but business was so bad early in the week that the management decided to close the show on Saturday.

JOIN BEN BLACK BAND

SAN FRANCISCO, June 4.—The Century Trio, formerly with Jack Russell company playing the Century Theatre, Oakland, have joined the Ben Black Band which opened recently at the Metropolitan Theatre, Los Angeles, for an indefinite run. The personnel of the trio are Mead Sigler, Ted Ullmark and James Ellard.

"LADY FRIENDS" POSTPONED

Harry Frazee has called off all arrangements to produce, in association with Edward Royce, a musical version of "My Lady Friends," in June. Frazee decided last week that he would defer the production until August and have the offering come into New York around Labor Day.

ROCHE RECUPERATING

CHICAGO, June 2.—William Roche, who was recently stricken with ptomaine poisoning has returned to his duties and is now piloting the new Donald Brian success "Rolling Home" with gratifying results.

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PARK ATTRACTIONS

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BURLESQUE ROUTES

COLUMBIA CIRCUIT

Dave Marion's Own Show—Columbia, New York (indefinite).
Follies of the Day—Gayety, Boston (indefinite).
Jimmy Cooper's Beauty Review—Casino, Boston (indefinite).
Talk of the Town—Gayety, Washington, 4-9.

COUTTS TABLOID CIRCUIT

Dancing Darlings—Avon, Watertown, N. Y. June 4-9.
Frocks and Frills—Majestic, Albany, N. Y., June 4-9.
Hop, Skip and Jump (Shannon and Wilson), Lincoln, Union Hill, N. J., June 4-9.
Jamboree (Frank Hunter), Strand, Bayonne, June 4-9.
Loveland Girls, Glove, Gloversville, N. Y., June 4-9.
Merry Whirl—Majestic, Perth Amboy, June 3-5; Academy, Newburg, June 6-9.
Rain Deers—Oneonta, Oneonta, June 6-9.
Step Along—Quirk, Fulton, June 4-9.
Stepping Some (Niblo and Spencer), Family, Rochester, June 4-9.
Vanity Box Revue (Billy) Gilbert—Palace, Olean, N. Y. June 4-9.

WM. O'DAY IN NEW YORK

Wm. O'Day is in New York. He expects to be located at some burlesque house further South, next season.

WELLS IN ATLANTIC CITY

Billy K. Wells went to Atlantic City, June 2 to attend the opening of Geo. White's Scandals, on Monday, June 4.

SIGN FOR STROUSS SHOW

Harry Strouss has signed the following for his show on the Columbia Circuit next season. Eddie Hall, Jack Gibson, Nettie Knise and Patsy Gilson. These performers are with the show now with the exception of Miss Gilson, who left last Wednesday night at Hurtig and Seamons in order to start an engagement at the Theatre in Idora Park, Youngstown, O., Sunday. Miss Gilson will do a specialty with a Jazz Band at Youngstown and is signed for fourteen weeks. She will start rehearsals with the burlesque show early in August.

SINGER BACK FROM CLEVELAND

Al. Singer, general manager of the Mutual Circuit, returned on Monday from Cleveland, where he spent several days last week. Singer states that the houses controlled last season by Billy Vail and Jim McGrath in the Middle West will again play the Mutual Circuit attractions next season and not the shows of the new circuit of which I. H. Herk is to head.

DIAMOND FOR MARION SHOW

Charles Diamond is engaged for the Dave Marion Show for next season.

FLO DRAKE SIGNS

Harry Fields has re-engaged Flo Drake for his "Hello Jake Girls" for next season.

JACOBS BACK FROM WORLD TOUR

Harry C. Jacobs returned from his four months' tour around the world last week, looking very much improved in health, and primed with information regarding the various sights he noticed.

MINER'S EMPIRE CLOSING

Miner's Empire, Newark, N. J. closed the season June 2. Tom Miner will rebuild the stage and install many improvements prior to calling rehearsal for the next season's production.

CREEDON & FAYE SIGN

J. Herbert Mack has engaged Creedon and Faye for the "Maids of America."

"GIGGLES" SHOW CAST

Joe Levitt has engaged for his "Giggles" show on the Columbia Circuit next season the following people: Harry Evanson, re-signed for a three year period; Bill Davis, all re-engaged for the same period; Ray Clifford, Rottach and Miller, Dave Shafkin, and Cleo Smith.

CHANGES IN OLYMPIC STOCK

The changes in the Olympic Theatre Stock Co. for this week includes the appearance of Gus Fay, Lester Dorr, Burke Brothers, Raymond Paine, Eddie Lloyd, Eleanor Wilson, Babe Almond, Jacque Wilson, Mae Janese and Fifi, in a new program.

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Columbia Circuit

HARRY A. WATSON
JUVENILE STRAIGHT. Barney Gerard's "Follies of the Day"
I can sing, dance, wear clothes and play all parts required for a good juvenile straight.

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DAINTY, DASHING SOUBRETTE
JIMMIE COOPER'S BEAUTY REVUE

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Playing B. F. KEITH CIRCUIT **Direction, H. B. MARINELLI**

EMOTION MOVED PROMPTER

BERLIN, June 4.—The conviction in New York of Rudolph Schildkraut for giving an immoral performance in presenting "The God of Vengeance" has revived here the story of how Schildkraut was embarrassingly interrupted while playing the same drama at a little Polish-Galician village several years ago. The company with which he was then performing did not discover until about the time for the curtain to go up that there was no prompter. The village schoolmaster volunteered to take over the job for the evening, and the play began.

Schildkraut during his portrayal of the character of Yekel forgot his lines. He shot several glances at the schoolmaster acting as prompter but to no avail. The actor leaned over to see what had happened in the prompter's box, and found the schoolmaster sobbing. Schildkraut became so enraged he shouted for him to leave the box and go out and buy a ticket.

DORN WINS CONTRACT SUIT

Lou Dorn, orchestra director, won his suit at law against the Shanley Corporation for breach of contract. Dorn claimed a contract for the season for himself and orchestra at the Shanley restaurant which he claims was cancelled on account of the closing of the place. He was awarded a verdict of $2,000, which he collected last week.

TABS FOR THE GAYETY

MONTREAL, June 4.—Starting on August 9 the Gayety Theatre here will be on the John E. Coutts Circuit. The Gayety formerly was the home of Columbia Amusement Company shows and it is not known whether or not the wheel shows will play Montreal next season.

CONNERS TO MAKE SCENERY

Billy Conners, scenic artist, located at the Star Theatre, Brooklyn, has been awarded a contract to make the scenery for five Mutual Shows next season.

IRVING PLACE STOCK CAST

The cast at the Irving Place Theatre this week in stock, includes the Reid Sisters, Eddie Welch, Cleora, Kittie Madison, Sid Rogers and Sammy Wright.

"ENTERTAINERS" IN CLARKE SHOW

Sonny Thompson's Entertainers have been added to Fred Clarke's "Let's Go Show" as an extra attraction for the week at Miner's Empire, Brooklyn.

CHRISTY AND SCOTT SIGN

Tom Miner has signed Christy and Scott for his "Chuckles" for next season, in addition to most of the cast he had with the show the past season.

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WM. McNALLY
81 East 125th Street NEW YORK

AUTHOR HITS AMERICAN FILMS

W. B. Maxwell, the English author, now in this country as the representative of the British Society of Authors to attend the Motion Picture Arts Congress which will be held at the Waldorf-Astoria on June 7 and 8, criticises American films, especially those that are sent to England.

He also said that there is a conflict between art and industry.

The author could not understand the producer and the latter failed to understand the author, and upon this mutual foundation of misunderstanding distrust had been reared.

"The conflict is between industry and art," he said. "Both, like a pair of twins, have grown too fast, and now find themselves full-grown adults, too strenuous and aggressive and pulling each other in opposite directions. They seek now the means by which they may be in accord, and, instead of pulling against each other, to walk comfortably side by side. The coming congress will give them a chance to do so.

"This mutual misunderstanding has come about largely because one was not sure of the other. The author is not sure what to expect from the producer and the producer loses the spirit of the author's book. The author does not have an understanding of the nature of film presentment, and the producer has not the author's idea of his book.

"I have no grievance against the motion picture producer and I have had three or four of my books filmed. Sometimes an author does not recognize parts of his books when he sees them on the screen, and yet that part is really in the book. Let me illustrate. He may be watching the presentation of his book and to his surprise there may be a lawn fête, followed by a card party and other social diversions. He is sure they were not in the book. Then suddenly it dawns upon him that he wrote 'Mary Spent the Usual Frivolous Day.' What he had been seeing was just how Mary did spend the day. I believe any great novel and any good book can be produced for the film without crowding in action."

Mr. Maxwell made an exception of Bernard Shaw in this general statement.

"I want to tell the congress what a profound change the movies have caused in England. We seem to be hungry for them, and chiefly for American pictures. The trouble, it seems to me, is that we do not seem to get the best ones on the other side. As these films go out purporting to represent the countries in which they are manufactured it is therefore worthy of consideration that the poorer sort of American films represent this country in a most unsatisfactory manner.

"In England we have had far too much of the commonplace Western films with their four stereotyped characters—the nice girl, the desperado, the hero and the sheriff. For another thing we have had too many sloppy sentimental films. We have no more tears for them. Indeed, I think we will never cry again. What we do want are live chapters of your national life, historical episodes, more of the biographical episodes of your great men like Washington and Lincoln. We rise in our seats to them every time. Above all, we want the idealism of your national character.

"We love your comedy. In England, it seems, we never tire of your slapstick comedy. Here again we suffer from imitations of original films, and even imitations of imitations, which sometimes seem to reach the bedrock of imbecility."

EDDIE HARRISON SIGNS

Eddie Harrison will be with Harry Hastings "Silk Stocking Review" for next season.

DUSE TO PLAY IN LONDON

LONDON, June 4.—Eleanor Duse, one of the greatest actresses of the past generation, arrived in London last week, to fulfil her engagement to play six matinees for C. B. Cochran, London producer and manager. This will be the first time in many years that English audiences will have a chance to see the famous Italian artiste, now in her sixty-second year.

Signora Duse, upon arrival, engaged a suite in one of London's most exclusive hotels and has since been inaccessible to newspaper men, interviewers and prominent people of any kind, sending out word that her journey from Italy had tired her. The actress has never been very strong physically and has appeared on the stage in recent years only at long intervals. She finds that appearances at night are beyond her physical powers and so is confining her engagements to a series of matinees.

"THE WITCH" AT THE PAVILION

LONDON, June 4.—The Peoples Theatre Company opened their season at the Pavilion theatre, Miles End, East End, last week, with "The Witch" as their first program. The organizers of the company are J. T. Grein, the dramatic critic, and Councillor J. Rosenthal, owner of the theatre. Ernest Milton and Phyllis Relph are playing the leads in the company which offers "You Never Can Tell" this week, and will follow that with Ibsen's "Ghosts," and then "Therese Raquin."

MRS. DOERR RECUPERATING

Mrs. Clyde Doerr, wife of the director of the Clyde Doerr Orchestra, now at the Congress Hotel, Chicago, is in the Mercy Hospital of that city recuperating from a major operation. As soon as her health permits Mr. and Mrs. Doerr will go to California, where they plan to remain until the fall.

TWO "ELSIE" CO.S GOING OUT

John Jay Scholl will send on tour next season two companies of "Elsie," which played at the Vanderbilt Theatre this season. One company will open in Philadelphia and play the week stands while the other will tour the one-nighters.

CHARLOT TO PRODUCE IN N. Y.

LONDON, June 4.—Andre Charlot, who has sailed for New York, will produce an English revue in that city at the Times Square theatre for the Selwyns. It will be known as "Andre Charlot's London Revue of 1924."

OWEN NARES IN VAUDEVILLE

LONDON, June 4.—Owen Nares, the well-known legitimate actor, has entered vaudeville, making his debut at the Palladium. He is doing a sketch called "The Man in the Chair."

"PLUS FOURS" CLOSES

LONDON, June 4.—"Plus Fours" has closed at the St. James theatre after a good season. Peggy O'Neill is now taking a vacation.

WHIT CUNLIFFE FOR AFRICA

LONDON, June 4.—Whit Cunliffe, the popular light comedian, is sailing for Africa on July 6th to tour there. He will return to London in Autumn.

"MISS VENUS" SPIRO SHOW

E. L. Spiro will call his show on the Mutual Circuit next season "Miss Venus."

EDDIE DALE CLOSES

Eddie Dale closed with the Irving Place Stock, New York on June 2.

REVUE FOR PANAMA

"Say It With Jazz," a musical show of the summer revue type, will have the distinction of being the first musical show to be presented in Panama. Contracts were signed last week by Raymond Perez, producer of the show, and Mary Lee Kelley, head of the M. L. Kelley Enterprises of Panama, which call for the piece being given a six months' route in the Canal Zone.

The company, which includes twelve principals and twenty choristers, sailed for Panama last Thursday on the Grace Line S. S. *Santa Elisia*. Accompanying the performers was Kelley's Rhythm Ragadors, an orchestra combination recruited here, who will give Panamanians their first earful of "Symphonic Jazz." The band will be the chief attraction at Kelley's Jardine, in Colon, which is reputed to be the foremost continental music hall of Central America. Arrangements for the importation of this musical piece were handled by Harry Walker, who is sole American representative of the M. L. Kelley Circuit.

Among the principals sailing were Minette Kaplan, Harold Thompson, Violet Woods, Gene Skinner, Geraldine Dexter, Olive Vernell, Arthur Morse, Margery Vernell, Helen Edwards, Ora Frank, Buster Edwards and Anna Pell.

MAUDE FEALY WITH PROCTOR

Maude Fealy, the well-known legitimate actress, will be the star of the new stock company recently formed by F. F. Proctor, owner of the Proctor Circuit of Theatres, located in New York and New Jersey States. The company will be known as the Proctor Players and will put on one play a week at Proctor's Theatre, Elizabeth, N. J.

Miss Fealy has recently completed a year's engagement at the City Theatre in Newark, N. J., where she has become a popular idol among the women theatregoers. During the season Miss Fealy was not only seen in forty odd New York productions but also in Al Wood's new play, "All Front and No Back," taken from the *Saturday Evening Post* story written by Irwin, and Miss Fealy also produced and played in David Belasco's "Quicksands" written by Jean Archibald. The Proctor management have selected "Up in Mabel's Room" for the opening attraction because this has been one of this clever little star's greatest money getters around the country. The week following the Proctor Players will be seen in "The Love of Su Schong," the Chinese classic, and then "Cappy Ricks," also taken from the story by that name in the *Saturday Evening Post*.

"FROCKS AND FRILLS" DOES WELL

ONEONTA, N. Y., June 2.—"Frocks and Frills" which is playing the Coutts Circuit closed a three day engagement at the Oneonta Theatre tonight, to big business. Manager Lowe of the theatre says it's the best musical comedy that has played his house this season, and the very best of the shows that Coutts has sent to the house so far. In the cast are, George Hart, Lew Lederer, Herbert McDonald, Jessie McDonald, Emily Nice, Jewell Carlton and Baker and Williams. Lew Austin, who produced the show, is the musical director. There are eight girls in the chorus.

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VAUDEVILLE BILLS

(Continued from page 21)

ELIZABETH, N. J.

(Second Half)—Dealans — Burke Swan — Jane Blain & Co.

MT. VERNON, N. Y.

(Second Half)—Bill Robinson—Brown & Lavelle.

NEWARK, N. J.

Meehan & Newman—The Storm—Al Herman—Briants—Lehr & Mercedes—Pepito Granados & Co.—Avon Comedy Four—Raymond Wilbert.

SCHENECTADY, N. Y.

(Second Half)—Russell & Hayes—Jean Hollis—Doyle & Christy—Bert & Harry Gordon—Benny Barton's Revue.

YONKERS, N. Y.

(Second Half)—Kennedy Bros.—Stars of the Future—Edwards & Beasley—Piersons.

B. F. KEITH BOOKING EXCHANGE

Week of June 4, 1923

NEW YORK CITY

Broadway—Willa & Harold Brown—Healey & Cross—Williams & Taylor—Ted Lorraine & Co.—Frawley & Louise—Power's Elephants—Swift & Kelly.

Fordham (Second Half)—Murray & Man—Diamonds—Herman & Shirley—Walters & Walters.

Jefferson (Second Half)—Seed & Austin—Harry J. Conley—Lillian Shaw—Little Bits Yonder—Danny Dugan Co.—McFarland & Palace.

Regent (Second Half)—Moody & Duncan—Musical Hunters—Burke & Durkin.

Coliseum (Second Half)—Sealo—Les Gellis—Pietro—Savoy & Brenan—Sinclair & Gasper.

Franklin (Second Half)—Blondes—Four Locas Sisters—Ben Meroff & Band—Hawthorne & Cook—Lew Hawkins.

Hamilton (Second Half)—Gaites Bros.—Jos. K. Watson—Harrison & Dakin.

81st Street—Frances Arms—Canova—Jas. Cullen—Son Dodgers—Malinda & Dave—Geo. McFarland Co.

BROOKLYN, N. Y.

Flatbush—Hackett & Delmar Revue—Grafts & Haley—Kay Hamlin Kay—Williams & Taylor—Harry Holman Co.

Prospect (Second Half)—Clifford & Gray—Innis Bros.—Al & Fannie Steadman—Howard Kyle & Co.—Fern & Marie—Flo Brady.

Greenpoint (Second Half)—Alexander & Elmore—Ridiculous Recco—Laura Orsby & Co.

Henderson's, Coney Island (Second Half)—Maggie Clifton & Partner—Hardy & Morgan—Billy Arlington & Co.—Stepping Fools.

Far Rockaway (Columbia)—Sealo—Bernard & Garry—Frank Dixon & Co.—Davis & Pelle—Holmes & Lavere—Rooney & Bent.

ASBURY PARK, N. J.

Main Street (Second Half)—Zemater & Smith—Hector—Jo Jo Dooley—Little Driftwood.

BINGHAMTON, N. Y.

(Second Half)—Fred & Hazel Gardner—Walter Bradbury—Brad & Inez—Held & Cameron—Lorraine Serenaders—Grindell & Esther—Daum & Scott.

BOSTON, MASS.

Boston—Lillian & Henry Ziegler—Goetz & Duffy—Ethel MacDonough—Freda & Anthony—Adelaide Bell & Co.

Scollay Square—Michon Bros.—Bobbie Carbone & Co.—Chas. Reader—McKissick & Halliday—Newell & Most—Marcus & Burr—Goslar & Lusby.

Washington Street—Grace Edler—Renard & West—Exposition Jubilee Four—Three Longfields.

BRADFORD, PA.

Alfred Farrell & Co.—Fiske & Farron—Edward Clark.

BROCKTON, MASS.

Strand (Second Half)—Melroy Sisters—Mardo & Romo—Three Black Diamonds—Dooley & Sales—Hanako Japs.

CAMBRIDGE, MASS.

Central Square (Second Half)—Coleman Sisters—Fiske & Lloyd—Peggy Brooks—Bob, Bob & Bobbie.

CARBONDALE, PA.

Irving (Second Half)—Kennedy & Kramer—Rolland Ray—Al Shayne & Co.—Ethel Parker & Boys.

CLARKSBURG, W. VA.

(Second Half)—Hosoph Rankin—Leonard & St. John—Movie Masque—Zuhn & Drels—Australian Delsos.

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CHARLESTON, W. VA.

(Second Half)—Tan Arakis—Big City Four—Grace Valentine & Co.—Joe Whitehead—Palermo's Dogs.

ELMIRA, N. Y.

(Second Half)—Lloyd Nevada & Co.—Billie Bowman—Hodge & Lowell—Looking Backward.

FALL RIVER, MASS.

Empire (Second Half)—Chas. Ledegar—Gray Sisters—Senna & Weber—Jay C. Flippen & Co.—Jack McCowan—Lime Trio.

HARRISBURG, PA.

Majestic (Second Half)—Lytell & Fant—Schafer, Woyman & Carr—Herbert Clifton—Seven Brown Girls.

HAZELTON, PA.

Feeley's (Second Half)—Eugenie Le Blanc—Butler & Parker—Bud Bernie's Orchestra.

HOLYOKE, MASS.

(Second Half)—McLinn & Sully—Ethel Theodoro—Joe Freed Harrison & Co.—Willie Solar—Whirlwind Four.

HORNELL, N. Y.

Sisters Arnette—Barto & Clark—Wallace Galvin—Lloyd Nevada & Co.

HUNTINGTON, W. VA.

Bennett & Scott—Kline & Orgie—Let the Public Decide—Darling & West.

ITHACA, N. Y.

Inez Hanley—Married Again—Eddie Miller—Wiegand Troupe.

JERSEY CITY, N. J.

La Soba Gilmore & Co.—Bykger & Davis—Ward & Bohman—Thos. Jackson & Co.—Mildred Parker—Ruge & Rose.

JOHNSTOWN, PA.

(Second Half)—Adroits—Mrs. Eva Fay—Bentley, Banks & Gay—McKirley Sisters—Marie & Marlow—Jeanette Dhos—Burt & Holdsworth Band.

LANCASTER, PA.

Colonial (Second Half)—Loretta—Besser & Irwin—Walsh & Ellis—Buckridge Casey & Co.

LONG BRANCH, N. J.

Broadway (Second Half)—The Le Rays—Muriel & Phyllis—Stillwell & Fraser—Dave Ferguson & Co.

LYNN, MASS.

(Second Half)—Arthur Finn & Co.—Vernon Stiles—Creedon & Davis—Johnny Regay & Co.

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MORRISTOWN, N. J.

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NANTICOKE, PA.

State—Lew Rice—Tom & Dolly Ward—Princess Nai Tai Tai—Joe Mack Girls.

NEW BEDFORD, MASS.

Olympia (Second Half)—Ross & Ludovic—Elgs Ryan & Co.—Joe Darcey—Chong & Moey.

NEW BRITAIN, CONN.

(Second Half)—Cordini & Reese—Barnes & Linn—Bob & Hazel Carleton—Four Bell Hops.

NEW BRUNSWICK, N. J.

Rialto (Second Half)—Don Lanning—Henry & Moore—Wilton Sisters—Splendit & Partner.

NEW LONDON, CONN.

(Second Half)—Gene Morgan—Marino & Martin—Kane's Marionettes.

NORWICH, CONN.

(Second Half)—Strad & Legato—Mack & Marion—Prichard & Rock—Harper & Clark—Trella & Co.

NORWICH, N. Y.

Dublin Trio—Nelson & Bailey.

PASSAIC, N. J.

(Second Half)—Great Johnson—Howard & Earl—Thos. Jackson & Co.—Mohr & Eldridge—The Lease Breakers.

PATERSON, N. J.

Majestic (Second Half)—Archer & Belford—John Dunsmore—Cahill & Romain—La Petite Revue.

PAWTUCKET, R. I.

(Second Half)—Ward & Oliver—Evans & Pearl—Pitzer & Day—Jimmy Reynolds—Capitol Revue.

PITTSBURGH, PA.

The Bam Bams—Blanchetta & Devere—Earl & Matthews—The Wall Flower—Mr. & Mrs. Everd Bennet—The Cromwells—John Noff—Weston's Models.

PITTSFIELD, MASS.

(Second Half)—Wilbert & Dawson—Hazel Crosby & Co.—Eastman & Moore—Britt Wood—Mme. Herman & Co.

SARATOGA, N. Y.

(Second Half)—Royal Danes—Van Dyke & Vinci—University Trio.

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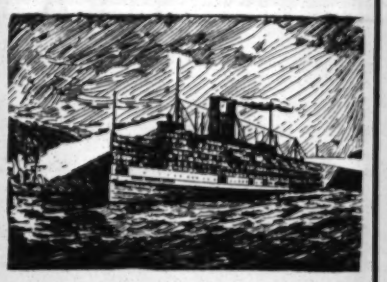

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SYRACUSE, N. Y.

(Second Half)—John Van Arman's Minstrels.

TRENTON, N. J.

Capitol (Second Half)—Love Steps—Dorothy Russel & Co.—Geo. Morton—Meehan's Dogs.

UTICA, N. Y.

Colonial (Second Half)—Walter Gilbert—Follis Girls—Milloy & Connery—Ingliz & Winchester—Beege & Qupee.

WATERTOWN, N. Y.

Olympic (Second Half)—Gertrude De Mitt—Harris & Holly—Adams & Lilyan—Welso Bros. & Co.—Dehisle.

WHEELING, W. VA.

(Second Half)—Local—Mack & Hastings—Mercedes—Demarest & Williams—Korin & Gallatti.

WHITE PLAINS, N. Y.

(Second Half)—Arnaut Bros.—Jack Wilson & Co.—Winona Winters—Cavanaugh & Cooper—Dreams.

YOUNGSTOWN, OHIO

(Second Half)—Dancing Dorans—Jack McLeed—Thornton & Squires—Three Voices—Bi Ba Bo—Green & Parker—Visions La Flame.

ATLANTA AND BIRMINGHAM

Stewart & Mercer—Murray & Gerrish—Kennedy & Rooney—Eddie Nelson—Ann Francis & Johnnies.

BIRMINGHAM AND ATLANTA

Alice & Lucille Sheldon—Sterling Four—Baxley & Porter—Demarest & Collette—Howard & Brockman Revue.

BATON ROUGE AND SHREVEPORT

Micahuia—Welch, Mealy & Montrose—Briscoe & Rauh—Jos. K. Watson—Juggleland.

NEW ORLEANS AND MOBILE

Nathano Bros.—Jay & Wesson—Syko—Williams & Clark—Dainty Marie.

MOBILE AND NEW ORLEANS

Calvin & O'Conner—Sabbott & Brooks—Anderson & Graves—Joe Laurie—Mallia & Bart.

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NASHVILLE, TENN.

(Second Half)—Beeman & Grace—Maxfield & Golson—Fred Gray & Co.—Powers & Wallace—Warren Jackson & Co.

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RICHMOND AND NORFOLK

Sally Sisters & Ritz—Schletel's Manikins.

NORFOLK AND RICHMOND

Hedges Sisters—Wayne & Warren.

MARCUS LOEW CIRCUIT

Week of June 11, 1923

NEW YORK CITY

American (First Half)—LeVeaux—Golden & West—Miller, Packer & Selz—Hanson & Burton Sisters—Morley Sisters—Hans Roberts & Co.—Neil McKinley—Four Yllerons. (Second Half)—Dailey Bros.—Casson Bros. & Marie—Corinne, Himber & Co.—Southern Four—Fred. Weber & Co.—Harry Hines.

Orpheum (First Half)—Faynes—Evans & Wilson—Billy Swede Hall & Co.—Adrian—Dance Varieties. (Second Half)—Frank Shields—Bayes & Smith—Chas. Rogers & Co.—Morley Sisters—Snappy Bits.

National (First Half)—Stanley & Alva—Frost & Morrison—Murray & Maddox—Foster & Seamon—Valda & Co. (Second Half)—Arco Bros.—Lillian Morton—Billy Swede Hall & Co.—Collins & Pillard—Dance Varieties.

Greeley Square (First Half)—Mazie Lunette—White & Barry—Albert Rickard—Fred. Bowers & Co.—Basil & Allen. (Second Half)—Samaroff & Sonia—Carney & Carr—Frost & Morrison—Righto—Tuck & Clare—Hanson & Burton Sisters.

Delancey Street (First Half)—Selma Braatz & Co.—Carney & Carr—Lillian Morton—Righto—Frank Gaby—Corinne, Himber & Co. (Second Half)—Warman & Mack—Cosmopolitan Dancers—Judson Cole—Three Wheeler Boys.

Boulevard (First Half)—Lillian's Dogs—Jean Boydell—Chas. Rogers & Co.—Bayes & Smith—Fern, Bigelow & King. (Second Half)—Three Danoise Sisters—Golden & West—Murray & Maddox—Mignon—Toyland Follies.

State (First Half)—Arco Bros.—Southern Four—Bronson & Renee—Norton & Melnotte—Elliott & LaTour—Cosslar & Beasley Twins. (Second Half)—Horlick & Harris Sisters—Quixey Four—Norton & Melnotte—Neil McKinley—Casting Lameys.

Avenue B (First Half)—Ben Franklyn & Co.—Sam E. Mann—Carl & Inez—Brady & Mahoney—Horlick & Harris Sisters. (Second Half)—Margaret & Alvarez—Mabel Drew—Tilyou & Rogers—J. Rosamond Johnson.

Lincoln Square (First Half)—Three Wheeler Boys—Mabel Drew—Antrim & Vale—Collins & Pillard. (Second Half)—Selma Braatz & Co.—White & Barry—Al Lester & Co.—Frank Gaby—Valda & Co.

Victoria (First Half)—Jack Hanley—Steven & Brunelle—Will Morrissey—Harry Hines—Snappy Bits. (Second Half)—Faynes—Evans & Wilson—The Poster Girl—Mack & Lane—Cosslar & Beasley Twins.

Palisades Park—Louis Leo—Four Aerial Stars—Trella & Co.

BROOKLYN, N. Y.

Palace (First Half)—Pederson Bros.—Merritt & Coughlin—Mack & Lane—J. Rosamond Johnson. (Second Half)—Ben Franklyn & Co.—Sam E. Mann—Carl & Inez—Brady & Mahoney—Fred. Bowers & Co.

Metropolitan (First Half)—Tuck & Clare—Grey & Old Rose—Quixey Four. (Second Half)—Mazie Lunette—White, Black & Useless—Adrian.

Gates (First Half)—Samaroff & Sonia—Judson Cole—Justa Marshall & Co.—Al Lester & Co.—Casting Lemeys. (Second Half)—Kawana Duo—Merritt & Coughlin—Basil & Allen—Elliott & LaTour—Will. Morrissey.

Fulton (First Half)—Margaret & Alvarez—Tower & Welch—Fred. Weber & Co.—King & Irwin—Walter Manthey & Co. (Second Half)—John Blondy & Bro.—Jean Boydell—Antrim & Vale—Foster & Seamon.

Warwick (First Half)—Byron & Karl—Marietta Craig & Co.—Gordon & Stewart Sisters. (Second Half)—Dvorak—Pauline Fielding & Co.—Fox & Miller.

(*Continued on page 29*)

THOMPSON & COVAN

in last word of dancing. After a successful season in vaudeville, sailing with Plantation Revue to open at the Pavilion, London, England.

ANNOUNCEMENT

THE
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HARRY STODDARD AND HIS ORCHESTRA

KEITH'S PALACE THIS WEEK

Direction ROSE AND CURTIS

Personal Representative, JOS. B. FRANKLIN

Stage and Technical Director, LEO LE BLANC

EXCLUSIVE EMERSON ARTIST

DAVIS REPLACES ACT

Meyer Davis put over a marvel of quick action recently in co-operating with Manager Roland S. Robbins of Keith's Theatre in Washington. One of the actors on the bill was taken sick and Robbins called up the Davis office and asked if Davis' Le Paradis Band could go in. This was at two o'clock. Although the men were scattered in all parts of the city Davis had the band together and ready to go on at 3:10, including fifteen minutes that he spent in rehearsing them in a few new numbers so that the routine would be different from that presented at their last appearance. The act went on and repeated previous successes at this house.

The band is now playing at the Le Paradis Roof Garden, in Washington under the leadership of W. Spencer Tupman. Davis has received several attractive offers for the combination to go into vaudeville but prefers, until the closing of the summer season, to keep them at Le Paradis Roof, which he owns. For the fall something new and pretentious in the way of a vaudeville production is being planned around the band.

JOCKERS' SON INJURED

Clifford Jockers, son of Al Jockers, leader of the orchestra at the Woodmansten Inn, was run over by a taxicab last Thursday and seriously injured. Young Jockers, who is ten years old, was on his way to school after the noon recess, when, on crossing the street at 174th street and Boston Road a Checkered Taxi Cab, proceeding south along Boston Road, ran him down. The driver, in attempting to miss the child, ran his cab upon the curb and into a vacant lot, but the accident was unavoidable. Another cab, coming behind the first cab, stopped and the driver picked up the child and hurried him to Fordham Hospital where eight stitches were put in his head. The boy is now being held in the hospital under observation to see if any further injuries develop. At last reports he was doing nicely and was well on the road to recovery.

CELLIST A SUICIDE

BRATTLEBORO, Vt., June 4.—Carl W. Dodge, a cellist in the Metropolitan Opera Company, was found dead on the grounds of the Brattleboro Retreat last week, with a bullet in his head and a revolver near by. He had apparently committed suicide, as he had left a note for his wife, a church singer in New York, stating that he was "going to end it all."

Dodge was formerly with the Boston Opera Company, of which his father, W. G. Dodge of Brookline, Mass., was formerly concertmaster and is now Chairman of the Boston Musician's Protective Union.

ROMANO AT ROADHOUSE

Phil Romano and his orchestra, having put in a long season at the Grill in the Kenmore Hotel, Albany, have been engaged by the hotel management to play during the sumer at a new roadhouse on the Schenectady road, just outside of Albany, that has been opened under the same management.

ORCHESTRA NEWS

TO PLAY ON TRIAL TRIP

An orchestra put out by the United Orchestra, Inc., under the leadership of James Lynch and of the same size as the S. S. *Leviathan* Orchestra now playing in vaudeville will be on board the giant Shipping Board liner when it makes its trial trip from Boston on June 19. Another orchestra of fifteen pieces, under the leadership of Ernie Cutting will also be on board to play the concert music. Lynch's orchestra will play for the dance music and furnish entertainment.

PAUL SPECHT IN LONDON

LONDON, June 4.—Paul Specht and his Alamac Hotel orchestra opened here on Friday night at the "Corner House," the newest restaurant of the Lyons interests in London. The "Corner House" has a seating capacity of 4,500 persons, one of the largest of its kind in the world. Specht's music was very well received and a tremendous crowd were on hand to welcome the American leader. At the conclusion of his first number of Specht received an ovation.

COLEMAN WITH VALENTINO

Emil Coleman, besides having his own orchestra at the Club Montmartre, has placed his brother, Gregory Coleman, on tour with the Valentinos and placed a five-piece orchestra under the direction of Monroe Goodman, in the newly-opened Four Hundred Club. Goodman, besides directing the orchestra at the Four Hundred Club, also directs the orchestra on the Waldorf Roof for Joseph Knecht. The Waldorf Roof will open on June 16.

CHICAGO ORCHESTRA SAVED

CHICAGO, June 4.—The Chicago Symphony Orchestra, which was in danger of being abolished or cut in half, has been saved in its entireity for two more seasons as a result of the new wage agreement reached between the Orchestral Association and the Chicago Federation of Musicians last week. The new agreement increases the wages of the men from $60 to $75 a week and adds $28,000 to an annual payroll of $182,000.

PARKER AT STRAND ROOF

Don Parker and the Vernon Country Club orchestra, following their vaudeville engagement, opened last week at the Strand Roof in conjunction with Earl Lindsay's summer revue. Parker has nine men in his combination, playing both for the show and the dance music. For dance music the orchestra has several novel effects which they employ in the way of unusual instrumentation.

FRED WARING MARRIED

SAN FRANCISCO, June 4.—Fred M. Waring, director of Waring's Pennsylvanians, was married on May 17th to Miss Dorothy McAteer, of Pittsburgh.

The orchestra just closed a twelve-week engagement in Los Angeles and are now playing the California Theatre here with sensational success.

HINES BROS. AT LITTLE CLUB

Hines Bros. Orchestra, a versatile six-piece combination with a good middle-west reputation, has been booked by Paul Specht for an extended engagement at F. A. Sander's "Little Club" of Pittsburgh, Pa.

LOPEZ BAND FOR ORPHEUM

The number two Vincent Lopez orchestra act will open at the Palace Theatre, Chicago, next Sunday and will then continue over the Orpheum time out to the Coast and back. This act was formerly billed under the direction of Del Lampe but Lampe is no longer with the act, Bernie Dolen doing the same work with the orchestra.

The act has been materially reconstructed and many of the effects and settings used by Lopez in his own act will be used in the No. 2 act. The scenic feature of the act will be "On a Moonlight Night," Wolfe Gilbert's waltz success. Harry Weber is booking the act.

REHEARSE IN HOTEL

Harry Stoddard, whose "Streets of New York" Orchestra is playing the Palace this week, tried out something new in the way of rehearsing last week. Stoddard has a big three room suite in one of the Broadway hotels, in the living room of which he has installed a grand piano. In order to keep his men together and comfortable, he called a rehearsal for his apartment, the men putting in three hours there. The plan worked so well that he continued to rehearse in his rooms all week.

VERSATILE OPENS AT NIGHTINGALE

The Versatile Quintette, under the direction of Carl Berger, opened on Saturday night at the Nightingale Restaurant, 48th street and Broadway for a sumvmer engagement. This combination sing and dance besides playing the dance music, and are well adapted to a cabaret of this kind.

STALLWERS LEAVES RINK

Fred Stallwers closed his engagement at the St. Nicholas Rink last week, his place being taken by Baron Van Shillagh and an orchestra of nine men. Dan Gregory and his orchestra continue at the Dancing Carnival the name given to the dance place at the St. Nicholas rink.

GREEN AT DEAUVILLE

Jacques Green, formerly director of the Biltmore Hotel Orchestra and more recently leader of the Manhattan Society Orchestra in vaudeville is now directing a combination of eight pieces at the Club Deauville. Percy Elkeles is managing the club.

HIRSCH CONTRACT EXTENDED

Bert Hirsch and his orchestra, booked by Al Jockers at the Knickerbocker Grill, have had their contract there extended indefinitely. The orchestra is playing only for dinner now as the supper session has been discontinued for the summer.

REVELERS CLOSE YEAR RUN

Fred Starwers Revelers, nine piece orchestra, that closed recently at the St. Nicholas rink after a run of a year opened May 27th, at the Palais Royal, Hartford, Conn., for an indefinite period, under the direction of Bert Jonas.

FREY AT STEEPLECHASE

Fred L. Frey and His Orchestra opened last week at the Steeple Chase, Atlantic City, where he will play a summer engagement. Ray Martin has booked the orchestra for the resort.

PAUL SPECHT SUES GOLDEN

Paul L. Specht, instituted another action against Ernie Golden, last week when he filed suit in the Municipal Court against him for $1,000 damages for breach of contract.

In his complaint filed through his attorney, Specht alleges that he had a contract with Golden whereby he was to get 10 per cent. of the money the Golden orchestra earned as his manager's fee for handling the orchestra for vaudeville. Due to his efforts Specht sets forth, the Golden orchestra was booked for seventeen weeks in vaudeville and earned a total salary thereby of $13,750.

The contract in question, was signed last December and since April 16th, Specht complains, he has tried to collect the money due him, and also since that day Golden has refused to allow him to continue as manager of the orchestra or perform any such duties.

Specht, who is now in England, recently filed suit for $1,000 against Golden for breach of contract in connection with orchestra arrangements Golden was to make for Specht. Golden, contends that he was never under the management of Paul Specht.

FERDINANDO RETURNS TO VAUDE

Lieutenant Felix Ferdinando, who played in vaudeville in New York with his Havana orchestra about a month ago and who retired from the stage to manage his enterprises in Manchester, N. H., will return to vaudeville with a new orchestra production early in the fall after his summer season is over.

Ferdinando is lessee and general manager of Pine Island Park, New Hampshire, and runs the spacious dance floor, Venetian Gardens, which is a part of the park. Venetian Gardens was opened for the summer recently, Ferdinando incorporating several novel lighting effects devised for the purpose by Leo. J. LeBlanc. On the first warm Saturday, which fell last week, 5,000 people were on the floor. Ferdinando also runs Le Chateau in Manchester.

VETERAN CORNETIST IN SAN DIEGO

SAN DIEGO, June 4.—Although it was forty years ago yesterday (June 3, 1883), when A. H. Knoll won the championship in a cornet solo contest held in Detroit in the Whitney Opera House, the virtuoso still enjoying the best of health is willing to take on all comers in a similar contest, his friends assuring him that he plays as well now as ever.

The veteran cornetist's home is in Erie, Pa., but he is stopping here temporarily, and he is also connected with the U. S. School of Music in New York. In the Detroit contest when Knoll won his honors, he scored 387 out of a possible 400 points, leading all competitors by 67 points. A gold medal and a prize of $200 in gold went to the victor.

ORCHESTRA MEN AT CONVENTION

Lester Stanley, Abe Holzmann and other band and orchestra men of local publishers returned on Monday from the annual convention of the American Federation of Musicians, held last week in St. Louis.

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ALL DEPARTMENTS, HOWEVER, ARE NOW OPEN FOR BUSINESS

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VAUDEVILLE BILLS

(*Continued from page 27*)

Astoria (First Half)—John Blondy & Bro.—Casson Bros. & Marie—Rule & O'Brien—White, Black & Useless—Mignon—Toyland Follies. (Second Half)—Tower & Welch—Bronson & Renee—Grey & Old Rose—King & Irwin—Fern, Bigelow & King.

BALTIMORE, MD.

Hippodrome—Lou & Grace Harvey—Fagg & White—Harry White—Hollywood Frolics.

BOSTON, MASS.

Orpheum—Penman & Lillian—Besthoff & Messenger—Maxon & Brown—Tom Martin & Co.—Barry & Lancaster—Kirksmith Sisters.

BUFFALO, N. Y.

State—Victoria & Dupree—Chas. & Cecil McNaughton — In Wrong — Jean Granese — Brown, Gardner & Barnett.

CLEVELAND, OHIO

Loew's—Raymond Pike—Paul & Georgia Hall—Seven Honey Boys—Bernard & Leona—Piatov & Natalie.

LONDON, CAN.

Loew's (First Half)—DeBourgh Sisters—Nippon Duo—Cardo & Noll. (Second Half)—Louis London—Harry Mason & Co.—Jimmy Savo & Co.

MONTREAL, CAN.

Loew's—Mankin—McIntyre & Halcomb—Bob Ferns & Co.—Mumford & Stanley—Indian Reveries.

NEWARK, N. J.

State—Maxine & Bobby—Lehr & Kennedy—Jordan Saxton & Co.—Harrison Moss—Will. Stanton & Co.

OTTAWA, CAN.

State—Hoffman & Jessie—Villon Sisters—Stolen Sweets—Hughie Clark—Grazer & Lawlor.

PROVIDENCE, R. I.

Emery (First Half)—Fletcher & Pasquale—Chadwick & Taylor—Bert & Nina Wainwright—Senator Murphy—Amaranth Sisters & Co. (Second Half)—Dreon Sisters—Golden Bird—Geo. Morton—Hubert Dyer & Co.

SPRINGFIELD, MASS.

Broadway (First Half)—Hubert Dyer & Co.—Geo. Morton—Golden Bird. (Second Half)—Chadwick & Taylor—Bert & Nina Wainwright—Senator Murphy—Amaranth Sisters & Co.

TORONTO, ONT., CAN.

Yonge Street—Francis & Wilson—Arthur & Lydia Wilson—Marshall Montgomery & Co.—Lazar & Dale—Mrs. Eva Fay.

WASHINGTON, D. C.

Strand—Holden & Graham—Chas. Martin—Fay Rush Trio—Wilson & Jerome—Mammy & Gold Dust Twins.

SYBIL VANE GOING HOME

Sybil Vane, the "Welsh Prima Donna," will sail for England on June 26, accompanied by Leon Domque, her husband and pianist. They are scheduled to open for a tour of the English music halls in the Victoria Palace on August 6.

ETHEL BARRYMORE FOR PALACE

Ethel Barrymore will take a plunge into vaudeville early in July for a brief spell. Miss Barrymore will appear in a playlet, entitled, "The £12 Look" by Sir James Barrie. Her initial New York appearance will be at the Palace Theatre. Following her vaudville appearance she will go on tour early in October in "The Laughing Lady" following which early next year Arthur Hopkins is arranging to present her in Eugene O'Neill's new play "Welded" for a New York Engagement.

HARMONICA "CHAMP" GETS DATES

Benjamin Kossover, the boy "harmonica champion," who played a week at Keith's Royal last week, being a Bronx boy, has been booked for several more weeks in Keith vaudeville. His act at the Royal last week proved him good enough to be booked on bills out of his locality.

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AILEEN STANLEY

THIS WEEK B. F. KEITH'S PALACE
NEXT WEEK

Back Back Back To Baltimore

Then my home, 7601 Sheridan Road, Chicago

I hope you all have as good a time on your vacation as I hope to have on mine.

DEATHS

MARIE JACKSON, aged eighty-four, and for over forty-five years an actress of prominence died on Monday of last week at the Actors' Fund Home on Staten Island.

Miss Jackson's last appearance on the stage was with Cissy Loftus. Previous to that she had appeared in plays with William Wheatley, Mrs. John Drew, E. L. Davenport, and many other players of note. As a girl she became a ballet dancer and appeared in a company headed by Edwin Forrest. She also appeared in the original production of the famous "Uncle Tom's Cabin." Funeral services were held at Campbell's Funeral Church at Broadway and 66th street on Thursday morning. The services were held under the auspices of the Actors' Fund.

HARRY JACKSON, the aged actor, who died on Sunday of last week in Bellevue Hospital from the effects of poison swallowed in a fit of despondency over the death of his wife, Kate Jackson who died three months ago, was buried last week in the grave with his wife as the result of a written request addressed to the Actors' Fund. The Fund granted the request and interment took place in the Actors' Fund plot in Evergreen Cemetery. Jackson was born in London and was on the stage practically all of his life, beginning as a boy when he played parts at the Drury Lane Theatre, London, with his father, Harry Jackson, Sr. After a few year's training under his father's direction he came to the United States and played a boy part in the original production of "Rip Van Winkle."

He appeared in Shakesperean productions with Lawrence Barrett, John McCullough and others. He then appeared in vaudeville with his wife and later became a stage director and put on shows in which well known actresses were starred. His last stage appearance was in 1920 when he was seen in "Roads of Destiny" in which Florence Reed starred. Recently he had been directing the Mt. Vernon stock company in Mt. Vernon, N. Y. Funeral services were held on Wednesday at the Campbell Funeral Church.

EDWIN B. JACK, aged 61 years, a theatrical manager, died in the Lambs' Club on May 31st. Jack was a cousin of Florence Reed, the actress and returned from her country estate to the city the day of his death. He was born in Philadelphia, the son of John Jack, an actor. He began his business career as a newspaper reporter and later became a theatrical manager. He was unmarried and is survived by one sister, Mrs. James Duncan, of Indianapolis.

WILLIAM WORSELY, well-known vaudeville actor, died suddenly last Thursday, May 31st, in Roanoke, Virginia, where he was playing. Worsely had been ill for two days with pneumonia prior to his sudden demise. Worsely started in theatricals as a singing waiter in the cafes of New York, but was an Englishman by birth. He was best known to vaudeville through having appeared as straight man for Jimmy Hussey for many years. His last two act was known as Worsely and Barnes.

MRS. DALE SHANNON, well-known screen and stage actress died last week at her home, 349 East Forty-fourth street, after a short illness.

She was one of the leading actresses in the Catholic Actor's Guild, and on May 16, 1920, played the part of Joan of Arc in a benefit performance given at Fordham University. She played the leading parts in the Lubin films, and for years was one of the principals in the Forepaugh Stock Company of Cincinnati, Ohio.

ALBERT M. PESCE, for several years musical director for D. W. Griffith in some of the bigger moving picture houses in the country, working in conjunction with special features, died at his home 625 East Twenty-eighth street, Brooklyn, last week, following an attack of pneumonia.

CRAWFORD AND BRODERICK SPLIT

The vaudeville team of Crawford and Broderick have dissolved partnership. Miss Helen Broderick has been engaged to appear in the Bernard and Collier revue to be presented at the Fulton Theatre.

MARCUS SHOW PLEASES

GRAND RAPIDS, Mich., June 4.—The A. B. Marcus show, "Hello Prosperity," opened last week at the Ramona Theatre, proving to be one of the fastest-moving, clean-cut musical shows presented here in some time. Tuneful music, pretty girls and plenty of comedy, the latter done mostly by Charlie Abot, assisted in drawing capacity crowds to the Ramona nightly. The costumes and staging of the show was also far above the average for that type of attraction.

Heading the cast was Charlie Abot, whose comedy got across easily, gathering many laughs. Included in the comedy bits was the skit, "In a Doctor's Office," which was unusually funny. This was productive of some excellent team work between Abot and Elmer Cloudy, and also with Bea Winsome. Cloudy also appears in some ensemble numbers with the chorus.

Bea Winsome appeared several times, one of her best numbers being with the male quartet. Allen Mack dances with distinction and trotted out a variety of steps. One of the members of the company that made a strong appeal was Richy Covey; among other things, she does a song with Frank Du Teil, and the latter having an excellent voice, the duo scored a decided hit. The quality of Du Teil's voice allows him to sing practically all of the ballads in the show.

Another funny bit was "The Vampire," which is richly staged as well. Richy Covey appears as the Oriental vamp. Charlie Abot was "Ala Baba." Allan Mack and Flo Yhoe did a lively dance specialty, which was another pillar that helped to hold up the show.

Mary Morrett's musical efforts on the violin were always pleasing, and Abot follows the violinist with a travesty, such as bird-singing and imitations, which end up with some clever violin playing. The ensemble numbers were particularly clever and tuneful. Among those numbers were "Old Fashioned Girl," "On the Aviation Field," "Doll Dance" and "A Little Touch of Dixie."

The training of the chorus, whose work was exceptional, has been compared to that of the famous London teams, and their singing, contrary to the usual thing, is one of the features and always pleasing. All in all, the show has been lavishly staged, with sufficient fun to offer an audience a more than pleasant two hours.

IRENE FOR CHARLOT REVUE

Irene Castle early in September will begin a dancing tour under the management of the Selwyns which will last twelve weeks. Upon the completion of the tour she will return to New York to appear in Andre Charlot's Revue at the Selwyn theatre which will open on New Year's Eve. On the tour Miss Castle will be aided by two concert artists and a syncopated band.

JACK McKENNA HAS A SON

Jack McKenna, of the Riverside Theatre, was the busiest treasurer of the entire B. F. Keith staff last Monday upon the arrival of a nine pound son at the McKenna home on 163rd street. Mother and son are doing nicely.

FIDELITY ELECTS OFFICERS

The annual election of officers of the Actors' Fidelity League was held at the offices of the organization at 15 East Forty-fifth street on Tuesday of last week.

The following were unanimously elected: Henry Miller, president; George M. Cohan, vice-president; Louis Mann, second vice-president; Howard Kyle, secretary; Ruth Chatterton, treasurer; Fay Bainter, Holbrook Blinn, Lionel Braham, Ina Claire, Curtis Cooksey, Mrs. Fiske, Frances Starr, Lenore Ulric, David Warfield, Marjorie Wood and Amelia Bingham were elected directors to serve for three years.

FONTAINES PLEAD NOT GUILTY

Evan Burrowes Fontaine and her mother, Florence Ames Fontaine, last week pleaded not guilty to the indictments for perjury brought by the Rockland County Grand Jury against them, growing out of the action of Miss Fontaine against Cornelius Vanderbilt Whitney. They appeared with their attorney, Edward J. Collins, before Supreme Court Justice Frank L. Young, of Ossining, in the court in New City and entered their plea, the dancer's eighteen-months-old son, whom she named Cornelius Vanderbilt Whitney, being with them. Justice Young set their trial for October 8 at New City.

MARTIN PLACES ORCHESTRAS

Ray Martin, orchestra leader and producer, who recently took over the orchestra department of Harry Walker, Inc., which had been previously conducted by Frank Silver, placed several more orchestras during the past week. He has booked the Vernon Country Club Orchestra into the Strand Roof, New York; the Meadowbrook Orchestra for Keith Vaudeville; Fred Frey's Orchestra for Steeplechase Park, Atlantic City, and Nat Martin's Orchestra with the "Old King Cole' act.

In addition to booking orchestras for cabarets, vaudeville and summer parks, Martin is installing a special department that will cater to the music needs of society fashionables at Newport and Bar Harbor during the summer and at their town houses in the winter.

"LIGHTNIN' " FOR THE HIP.

John Golden has for some weeks been negotiating with the United States Realty Company, owners of the New York Hippodrome, with a view to placing "Lightnin' " in the Hippodrome as part of New York's Silver Jubilee Celebration. Conferences between Mr. Golden, Harry Black and H. O. Winsor have been under way for some time and Wade Douglas, Golden's technical director, has been working out the problem of building a smaller stage for play production forward on the immense tank platform and walling off the excess seats. The auditorium will then take a V shape toward the speaking stage.

EARL REMINGTON ILL

Earl Remington Hines is seriously ill at the home of relations in Lake Charles, La.

LETTER LIST

LADIES

Appel, Lotte
Berranger, Dolly
Cantor, Lynn
Chester, Ida
Clark, Nellie
Cornell, Frances
Dower, Princess
Dumont, Margie
Fisher, Marie
Green, Marie
Harris, Pauline
Hart, Chick
Heath, Bobbie
Hurst, Fannie
Jackson, Anna
Knight, Margaret
Krieg, Violet
McPherson, Mary
Miller, Adele
Morrisey, Dolly
Pearson, Betty
Poore, Mable
Rich, Mrs.
Russell, Flo
Stone, Anita
Wardlaw, Marie
Wass, Mrs. G. E.
White, Mable
White, Mrs. Matthew

GENTLEMEN

Abbott, George S.
Bell, Johnnie
Bertrand, Frank
Clifford, Jack
Dayton, Vic
Finn, James J.
Fraser, Gordon
Harris, Billy
Holmes, Ben
Hotchkiss, Edward S.
Kuebler, Charles
Laymen & King
Miller, Wenn
Montgomery, William
Powers, Lou
Reeves, Eddie
Roxbury Publishing Co.
Sheridan, John J.
Spencer & Williams
Sterling, Loren
Van, Joe
Villasana, Juan F.
Vitale, D.
White, Harry
Williams, Bob

NEW SUPPER CLUB OPENS

A new style of supper club arrived on Broadway last week when the Club Balagan, opened last Thursday night in the Forty-fourth Street Theatre building, on the premises of the former Little Club, everything being done according to the best Russian ideas of good taste and art, including the mural decorations and entertainment.

Nicolai Remizoff, noted Russian painter, did the walls and ceiling, depicting in fantastic figures the sports and gayety of his native country, using various colors with a lavish hand.

The entertainment which goes on twice nightly, is headed by a Ballet Russe led by Alexander Kotchetovsky. The following cast of artists are also in the show coming from the Chauve Souris and Imperial Theatre, Moscow: Mlles. Natcha Plantonova, Luci Davidova, Maiousia Georgievsky, Misaeva, Fedora, Lomakina, Touchkova, Frenkin and the Mons. Melicheff, Davidoff, Foman and Alexander Kotchetovsky, premier danseur.

The orchestra of Russian type plays both the accompaniment for some of the entertainers and also popular dance music. At the opening night members of the four hundred as well as representative Russian society folk attended in force.

IRVING BERLIN RETURNING

Irving Berlin, who went to London to attend the opening of the Music Box Revue at the Palace Theatre, sailed from England for New York last Saturday on the *Aquitania* and will arrive here on Friday. Hassard Short, who staged the production, remained in Europe to search for new novelties for the next Music Box Revue in New York.

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